



# ROYAL ACADEMY OF MUSIC



Prospectus  
2001



# Welcome



The Royal Academy of Music has been remarkably successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers. However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to – and to anticipate – changes in the profession.

The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Curtis Price, Principal



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## Jonathan Freeman-Attwood BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. MPhil in 17th-century consort music and the symphonies of Bruckner. Writer, recording producer, broadcaster for BBC and reviewer for Gramophone. Trumpeter – solo recitals, orchestral, ensemble work, recordings and broadcasts. Academic Studies lecturer at the Academy from 1988, GRSM Tutor 1990-1. Artistic Director, 'Purcell at the Academy', 1995. Dean of Undergraduate Studies 1991-5. Vice-Principal and Director of Studies since 1996.

# Introduction

The **Royal Academy of Music** is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and, for a student to thrive, he/she needs a teacher of the front rank. The following pages list the distinguished resident teachers at the Academy, as well as our visiting professors, consultants and 'International Chairs' who visit regularly. We take great care to match the right student with the right teacher (see consultation lessons, page 35). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and media-music training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Vice-Principal, who works closely with the Heads of Studies and Programmes, as well as with Tutors, on the needs of all students. We also have a professional counsellor and an integrated welfare team. In these ways we are able to monitor the artistic and professional development, as well as the personal well-being, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of 550 students, including over 200 postgraduates, we flourish in an environment where over 50 different countries are represented. Many students pursue an exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes but learn to think for themselves in preparing for a rewarding and productive career – as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

In 1999 the Academy became the only conservatoire to be admitted as a full college of the University of London; our close association with this distinguished confederation of institutes brings many direct benefits. Alongside this, the Academy also maintains a collaboration of prime importance with King's College London. The partnership of these internationally renowned institutions allows students to draw on the considerable expertise and resource of each other. This has resulted in two programmes unique of their kind, the BMus (Perf) and MMus (Perf). The Academy also offers a Postgraduate Performance Programme for the majority of postgraduate students, which operates on similar lines. One particularly outstanding recent departure is the new postgraduate framework of programmes, now including MPhil and PhD awards (see pages 36-44 for all programme details).

Jonathan Freeman-Attwood





## ROYAL ACADEMY OF MUSIC

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A full member of  
the University of London



Photograph by Tim Graham

### Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

### President

Her Royal Highness The Duchess of Gloucester GCVO

### Principal

Curtis Price AM, PhD, Hon RAM, FKC

### Vice-Principal and Director of Studies

Jonathan Freeman-Attwood  
BMus, MPhil, Hon RAM

### Director of Finance and Personnel

Jan Whitehouse  
CIPFA, MILAM, MIM, Hon FRAM

### Director of Development

Peter Shellard BA, Hon FRAM

### Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

### Heads of Departments

David Strange FRAM (*Strings*)

Sebastian Bell FRAM, Hon RCM (*Woodwind*)

John Wallace OBE, MA, FRAM (*Brass*)

*appointment pending* (*Timpani & Percussion*)

Christopher Elton FRAM (*Keyboard*)

Mark Wildman FRAM, FRSA (*Voice*)

Mary Hammond FRAM (*Musical Theatre*)

Simon Bainbridge ARCM, FRCM  
(*Composition & Contemporary Music*)

Gerard Presencer (*Jazz*)

Jeremy Summerly MA, MMus, ARAM  
(*Academic Studies*)

Laurence Cummings MA, ARCM, FRCO  
(*Historical Performance*)

### Head of Undergraduate Programmes

Jeremy Summerly MA, MMus, Hon ARAM

### Head of Postgraduate Programmes

Amanda Glauert MA, ARCM, PhD, Hon ARAM

### Tutors of Undergraduate Programmes

Timothy Bowers BMus, DPhil, ARAM, ARCM  
Ruth Burchmore MMus, BMus, ARAM

### Tutors of Postgraduate Programmes

Michael Allis BMus, MMus, PhD, Dip RCM, LTCL  
Virginia Black FRAM

### Registrar and Projects Manager

Philip White ARAM, LRAM

### Research Officer

Janet Snowman Hon ARAM, FRSA

### Librarian

Kathryn Adamson BA, MA, Dip Lib

### Instrument Custodian

David Rattray Hon ARAM

### Museum Curator

Frances Palmer MA, PhD, FSA, FMA

### Estates Manager

Peter Smith GRSM, LRAM, ARAM

### Financial Controller

Michael Cherry FCCA

### Press & Publicity Officer

Peter Craik MA, MSc

## Governing Body

### President

HRH The Duchess of Gloucester GCVO

### Vice-Presidents

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO  
Ursula Vaughan Williams Hon FRAM

### Members of the Governing Body

Sir Rodric Braithwaite KCMG, GCMG, Hon FRAM  
(Chairman)

Julia Allen

Elise Becket Smith

Lord Burns GCB, BA

The Hon Mr Justice Carnwath CVO, Hon FRAM

Peter Hemmings MA, LL.D, Hon FRAM, FRSAMD

Michael R Hoare Hon FRAM (Hon Treasurer)

Professor Barry Ife BA, PhD, ALCM, FKC

Steven Isserlis Hon RAM

Dame Felicity Lott DBE, FRAM

David Richards CBE, Hon FRAM

John Ritblat Hon FRAM

Nicholas Snowman Hon RAM

Sir James Spooner

### Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative



# Studying at the Academy

The Royal Academy of Music is Britain's senior conservatoire, founded in 1822. Our mission: to prepare students for a successful career in music according to the evolving demands of the profession.

- ▶ Situated in central London, enjoying a highly enviable location alongside Regent's Park
- ▶ Students receive University of London degrees: the Academy is the only conservatoire to be a full member of the University
- ▶ A few minutes from International Students' House and with widespread availability of accommodation, administered by a dedicated student welfare office
- ▶ Easy access to the Barbican, South Bank Centre, Covent Garden, London Coliseum, St John's Smith Square, Wigmore Hall, and many other locations in which the world's greatest international artists perform
- ▶ A diverse and stimulating range of departments: all the traditional instrumental and vocal disciplines, as well as Historical Performance, Jazz, Composition, Media & Applied Music and Musical Theatre
- ▶ A dynamic programme of events including regular high-profile concerts, often mixing Academy students with international artists
- ▶ A close-knit student community of around 550 students, with over 50 nationalities represented
- ▶ A pioneering and individually-tailored BMus programme which integrates performance and relevant contextual study in realising vocational aspirations; newly-devised postgraduate programmes which give students the very best value in obtaining their desired research, performance or compositional goals
- ▶ A full range of Humanities and Arts courses available through King's College London, as well as the Language and Communications Centre
- ▶ A student exchange programme with major institutions world-wide
- ▶ A designated Overseas Liaison Officer to support broad academic advice from tutors
- ▶ A special 'English for Musicians' course for students from overseas, including a *Guide for International Students*
- ▶ Educational schemes which provide students with work opportunities in all aspects of the profession in London and abroad
- ▶ Excellent recording facilities
- ▶ A substantial and world-renowned collection of prestigious stringed instruments by makers including Stradivari, Guarneri, Guadagnini and Amati, available for loan to students
- ▶ A fully-stocked library to cater for all student needs, as well as access to King's College and University of London libraries
- ▶ A vibrant and helpful Student Union
- ▶ Music Box – helps students to prepare promotional materials for their professional life
- ▶ *Preparing for Work*, an acclaimed publication for all those making the transition from Academy student to music professional
- ▶ Very successful ratio of destination outcomes in the musical workplace: over 90% of recent Academy graduates have established their careers in music





# Studying in London

As one of the most cosmopolitan cities in the world, London offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go – whatever your tastes.

## Music

London is generally acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly regarded world-wide venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during the Academy's term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.



Background

A scene from the Academy's recent production of 'Closer Than Ever'

## Entertainment and the creative arts

London is a major international centre for cultural activities outside music.

The Tate, the brand-new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over – and do not charge for entry to their main collections. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

## Parks and history

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a *Who's Who* to London's past. The *London Eye*, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.

## Sport and Shopping

London is the home to Wembley Stadium, Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several major football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

## London on a budget

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. Many of London's museums and galleries offer free admission, and even those which charge often allow visitors in for nothing after late-afternoon. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

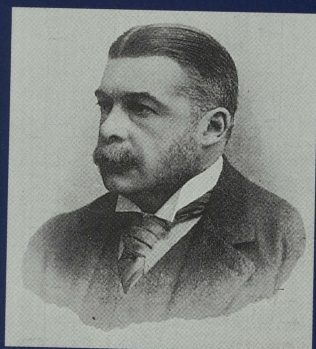
Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.



# The Academy's Heritage



Lord Burghersh, the founder



Sir Arthur Sullivan

**1822**

The Royal Academy of Music is founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square.

**1830**

King George IV grants a Royal Charter.

**1856**

Arthur Sullivan (later Sir Arthur Sullivan) enters the Academy.

**1880**

The Academy has more than 340 pupils by this time. A system of metropolitan examinations for teachers has begun.

**1911**

The Academy moves to new custom-built premises on Marylebone Road.

**1912**

The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught.

**1923**

Sir Henry Wood, a former student, joins as a professor.

**1935**

Foundation of the Junior Academy.

**1946**

Thanksgiving Windows are unveiled to mark the end of the Second World War.

**1951**

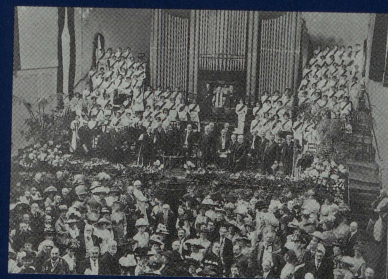
The Festival of Britain: the Academy's Symphony Orchestra are used for acoustical tests at the newly built Royal Festival Hall.

**1953**

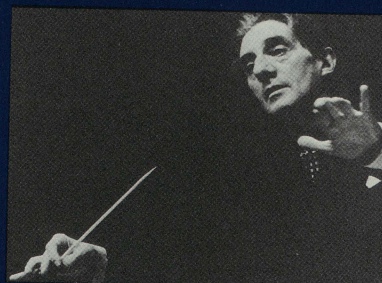
The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements is entrusted to Hugh Marchant and David Martin, both of the Academy.

**1961**

Sir John Barbirolli, a former student, joins the Academy as Conductor of the First Orchestra.



The Opening of the Duke's Hall, 1912



Sir John Barbirolli





Richard Hickox rehearses the Symphony Orchestra on the day of the Gala Concert to mark the renovation of the Duke's Hall, November 1992

**1968** The new Library is opened by Her Majesty Queen Elizabeth the Queen Mother.

**1976** The Sir Jack Lyons Theatre is opened in the presence of HRH Princess Alice, Duchess of Gloucester, the Academy's President.

**1984** The Academy's first International Composer Festival devoted to the work of a distinguished living composer – Witold Lutoslawski – in his presence. Succeeding Festivals have featured Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze, Luciano Berio, Elliott Carter, Alfred Schnittke, György Ligeti, Galina Ustvolskaya and Arvo Pärt.

**1985** HRH The Princess of Wales becomes the Academy's President.

**1991** Introduction of the unique BMus degree course, in conjunction with King's College London.  
First overseas orchestral tour, by the Sinfonia, to the Republic of Korea.

**1992** Re-opening of the refurbished Duke's Hall.

**1993** The Da Capo Composers Festival, featuring over 60 composers who studied at the Academy.

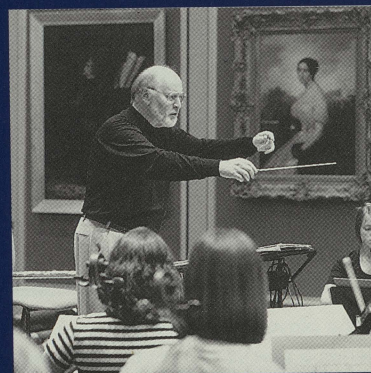
**1994** Introduction of the MMus degree course.  
First orchestral visit, by the Sinfonietta, to Tokyo.

**1996** The British and American Film Music Festival – four concerts conducted by Ron Goodwin, Michael Nyman, Michael Kamen and John Williams.

**1998** HRH The Duchess of Gloucester becomes the Academy's President.  
First orchestral visit, by the Sinfonia, to Beijing and Tokyo.

**1999** The Academy becomes the first conservatoire to be admitted as a full member of the University of London, Britain's largest university.

**2001** Renovated York Gate extension is completed, including new rehearsal and performance space and a 'living museum' of music.



John Williams at the Academy, for the concert of his music in the 1996 Film Music Festival



Brass students provide entertainment during a break in the York Gate construction work



# Recordings

The *raison d'être* for making CDs at the Academy is threefold:

- ▶ to provide valuable studio experience for our students
- ▶ to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- ▶ to produce challenging, committed and discerning interpretations of interesting repertoire – something which young, talented people often respond to spectacularly well.

Jonathan Freeman-Attwood, Producer of Academy CDs

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demonstration tapes, and the Performance Practice and Professional Preparation (PPPP) module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. Previous issues include mixed chamber works on *From Biber to Birtwistle*, excerpts from *Così fan tutte* with London Royal Schools Opera, RAM Sinfonia and Sir Colin Davis, and a double-CD gala performance of Mozart's *Requiem* and *Sinfonia Concertante* at the Royal Festival Hall.

The discs are available for sale to the public, with all proceeds used to fund future recordings – please call the Development Office on 020 7873 7333 for a full catalogue, including prices.

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service. Releases planned for 2000 include a disc of works for symphonic brass and Mozart's *The Marriage of Figaro*, in a London Royal Schools Opera production conducted by Sir Colin Davis.

## Mahler 'Das Lied von der Erde' arr. Schoenberg

Miriam Murphy; Henry Moss; student chamber ensemble; Edward Carroll, conductor

"The players could not be more expressive... overall youthfulness

lends a special charm; by any standards this is an impressive achievement"

BBC Music Magazine, November 1999

## 'The Musical Landscape'

Royal Academy Soloists perform Britten, Elgar, Jacob & Vaughan Williams (produced with support from The British Land Company PLC)

"if this is typical of the standards being set these days on Marylebone Road, the future of Britain's orchestral community seems assured" – BBC Music Magazine, February 2000

"this beautifully engineered concert presents some exceptionally responsive music-making from the talented young members of the Royal Academy Soloists... an invigorating collection"

Gramophone, March 2000

## Jazz CDs

Since 1993, the Jazz department have produced annual CDs of student originals.

"Simply splendid" – Tony Hopkins, Daily Telegraph

"A heartening glimpse of the future, and warmly recommended" – Richard Palmer, Jazz Journal International

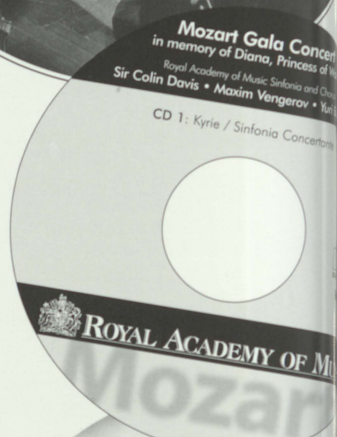
"The writing, ensemble work, improvisations, and recorded sound are all top-flight"

David Franklin, Jazz Times

"Shows off their considerable talents... a terrific achievement" – Jazz UK

"The programme is vast and varied – so much so that any particularisation over individual talents seems quite superfluous. Sufficient, I feel, to acknowledge the sky-high standards attained"

– Ken Rattenbury, Crescendo





# Chamber Music & Ensembles

Concert Manager: *appointment pending*

Telephone: 020 7873 7375 Email: [ensembles@ram.ac.uk](mailto:ensembles@ram.ac.uk)

As orchestral opportunities become less and less predictable, it is essential that students learn to be versatile and experienced chamber musicians. Performances by chamber groups form an integral part of the Academy's concert programme. The Alberni String Quartet, the Wallace Collection, London Sinfonietta and many other Academy professors provide specialist coaching.

String quartets, piano trios, brass and wind quintets form the basis of chamber music activity, but students also perform in mixed ensembles, often involving unlikely combinations of instruments. Students perform works of their own choice in Lunchtime and Early Evening Concerts, and are also invited to perform specific works in 'themed' series and celebrations, such as the *Pärt in Profile* composer festival in March 2000.

In the prestigious Diamond Chamber Music Series, students perform chamber works alongside Academy professors and eminent visiting musicians. The two most recent concerts featured Colin Carr and Clio Gould in a programme of string quintets and sextets, and wind serenades with Michael Thompson, Angela Malsbury and Mats Lidström.

Larger ensembles include the Royal Academy Soloists and RAM Brass. The Soloists, an elite string ensemble of fourteen players launched in 1998, perform under their dynamic director Clio Gould. RAM Brass combine brass ensemble and brass band repertoire – recent conductors include Howard Snell, Elgar Howarth, John Wallace and James Watson (Head of Brass Ensembles) – and perform regularly with Black Dyke, the Academy's Brass Band in Residence.

Recent CD recordings include Schoenberg's chamber version of Mahler's *Das Lied von der Erde* and a disc of challenging ensemble works, *Biber to Birtwistle*. The Soloists' disc *The Musical Landscape* has enjoyed critical praise.



The Royal Academy Soloists

Chamber Music



Howard Davis (Alberni Quartet) coaches the Archinto Quartet, Leverhulme Chamber Music Fellows

## Some highlights from 1999/2000

- ▶ *Pärt in Profile*: the Academy's 14th International Composer Festival ("played with great professionalism by RAM students" – Fiona Maddocks, *The Observer*, April 2000)
- ▶ Royal Academy Soloists' Wigmore Hall début
- ▶ *Mozart Quartets (plus one)* – a festival of Mozart quartets and quintets bringing together distinguished visiting quartets, Academy professors and students and young performers from Britain's specialist music schools
- ▶ *A Soldier's Tale* with narrator John Suchet
- ▶ *John Grano, Handel's Trumpeter*: music from the time and readings from the colourful diary which Grano wrote whilst in Marshalsea debtors' jail.



# Strings

## Bowed Instruments

The Academy's outstanding tradition for training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited to the Academy each term to work with student quartets and to perform in the Duke's Hall.

Chamber Music is a major component of all string students' work – see page 11. Fourteen of the top string players make up the Royal Academy Soloists, who perform under the dynamic direction of Clio Gould.



Paul Silverthorne (left), viola professor and soloist



Duncan McTier (right), double bass professor and soloist



David Ratray, Instrument Custodian

## Some highlights from 1999/2000

- ▶ **VIOLIN** masterclasses by Joshua Bell, Emmanuel Borok, Norbert Brainin, Magnus Ericsson, Mauricio Fuchs, Joji Hattori, Syla Rosenberg, Stoika Milanova and Zvi Zeitlin; **VIOLA** masterclasses by Atar Arad, Jerzy Kosmala and Hatmut Rohde; **CELLO** masterclasses by Colin Carr, Robert Cohen and Zara Nelsova; **DOUBLE BASS** masterclasses by Rinat Ibragimov, Edgar Meyer and Peter Puhn
- ▶ visits by the Emerson and Škampa quartets
- ▶ The Royal Academy Soloists' Wigmore Hall début and release of their first CD, *The Musical Landscape*
- ▶ and a busy programme of recitals and chamber music





David Strange FRAM

Studied at the Academy with Douglas Cameron. Professional posts have included Principal Cellist, Royal Philharmonic Orchestra 1973-85, and Principal Cellist, Royal Opera House Orchestra 1985-90. Head of Strings of the European Union Youth Orchestra, Cello Professor to the National Youth Orchestra of Great Britain and Director of the RAM String Orchestra. Trustee of Pro Corda, the National School for Young Chamber Music Players and the National Chamber Music for Schools Competition. Cello Professor at the Academy since 1976 and Head of Strings since 1997.

Department Administrator: Rita Castle HON ARAM

Telephone: 020 7873 7395 Email: strings@ram.ac.uk

#### Violin

Joshua Bell Hon RAM (Visiting Professor)  
Diana Cummings FRAM  
Howard Davis FRAM, FRSAMD, FRSA  
Clio Gould AGSM, Hon RAM  
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM  
Jean Harvey FRAM  
Maurice Hasson Hon RAM  
Joji Hattori (Visiting Professor)  
Hu Kun  
Sophie Langdon ARAM  
Mateja Marinkovic Hon ARAM  
Nicholas Miller ARAM  
Lydia Mordkovich Hon ARAM,  
GRAD (Moscow State Conservatoire),  
GRAD (Odessa State Conservatoire), FRNCM  
Clarence Myerscough FRAM  
György Pauk Hon RAM, Hon GSM  
(Ede Zathureczsky Professor of Violin)  
Xue Wei (Visiting Professor)

#### Viola

Yuko Inoue BA, PPRNCM, Hon ARAM  
Garfield Jackson ARAM  
Jerzy Kosmala (Visiting Professor)  
Martin Outram BA, ARAM  
Paul Silverthorne FRAM  
John White FRAM

#### Cello

Colin Carr  
Robert Cohen (Visiting Professor)  
Douglas Cummings FRAM  
Lionel Handy ARAM  
Mats Lidström Hon ARAM  
Philip Sheppard  
David Smith FRAM, FRSAMD  
David Strange FRAM  
Paul Watkins MA, Hon RAM

#### Double Bass

Robin McGee FRAM  
Duncan McTier BSc, FRNCM, ARCM  
Edgar Meyer (Visiting Professor)  
Rodney Stewart FRAM

#### Harp

Daphne Boden Hon RAM, ARCM, FRSA,  
Premier Prix (Brussels Royal Conservatoire)  
Skaila Kanga FRAM, LRAM  
(Co-ordinator of Harp Ensembles)

#### Classical Guitar

Julian Bream CBE, Hon RAM (Consultant)  
Colin Downs Hon ARAM  
Michael Lewin FRAM  
John Mills Hon ARAM (Visiting Professor)  
Timothy Walker Hon ARAM  
John Williams OBE, Hon RAM (Visiting Professor)

#### Instrument Custodian

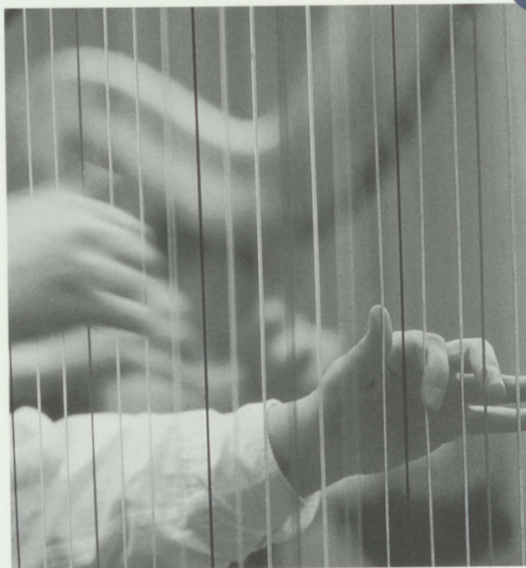
David Rattray Hon ARAM

### Strings

#### Harp

The harp has played a major role at the Academy since the earliest years. In addition to a regular orchestral commitment, harp students study solo and concerto repertoire and chamber music, and participate in weekly classes where ensemble works for two to five harps are studied alongside orchestral parts and cadenzas. The Academy regularly hosts harp masterclasses.

Students continue to compete with notable success in national and international competitions.



#### Guitar

The Academy has established itself as a foremost international centre for the study of the classical guitar. The expertise of the faculty embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Recent visiting artists have included the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year). Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists have recently won a series of first prizes in major national and international competitions.

#### Instrument Collection

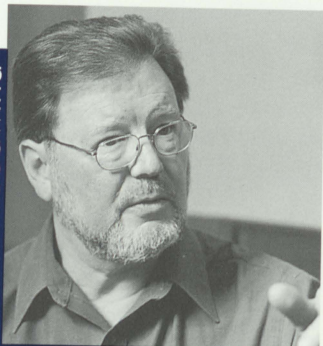
The Academy's collection of over 200 stringed instruments, including 25 Cremonese instruments, is the most significant of its type world-wide. Some instruments may be available for student use. The Instrument Custodian David Rattray is on-hand to advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.

From the autumn of 2001 some of the Academy's instruments will be available on public display for the first time. The York Gate museum, funded by private donations and a grant from the Heritage Lottery Fund, will include a glass-fronted area where visitors can observe instrument-makers at work.



# Woodwind

## Head of Woodwind



**Sebastian Bell** FRAM, Hon RCM

Professional career includes Sadlers' Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta. He has worked in close collaboration with many major twentieth-century composers, including Berio, Benjamin, Birtwistle, Henze, Knussen, Lutoslawski and Takemitsu. Recordings include *Toward the Sea* by Toru Takemitsu with John Williams and George Benjamin's *Antara*, winner of 1990 Gramophone Contemporary Music Award. Also a flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Head of Woodwind since 1995.

### Flute

**Sebastian Bell** FRAM, Hon RCM  
**William Bennett** OBE, Hon RAM  
*International Soloist; Principal, English Chamber Orchestra*  
**Keith Bragg** Hon ARAM (Piccolo)  
*Principal Piccolo, Philharmonia*  
**Michael Cox** Hon ARAM *Principal, BBC SO & London Mozart Players; Joint-Principal, Academy of St Martin-in-the-Fields*  
**Kate Hill** Hon ARAM  
*Co-Principal, English Chamber Orchestra*

### Oboe

**Douglas Boyd** FRAM  
*Principal, Chamber Orchestra of Europe*  
**Melinda Maxwell** BA, ARCM, LTCL, Hon ARAM  
*Principal, Sinfonia 21 & Endymion Ensemble*  
**Tess Miller** ARCM, Hon RAM  
*(Alexander Technique)*  
*Former Principal, London Bach Orchestra & Orchestra of St John's, Smith's Square*  
**Celia Nicklin** FRAM  
*Principal, Academy of St Martin-in-the-Fields & London Mozart Players*  
**Christine Pendrill** Hon ARAM (Cor Anglais)  
*Principal, London Symphony Orchestra*

### Clarinet

**Richard Addison** FRAM *Principal, E flat & Bass, Royal Philharmonic Orchestra*  
**Michael Collins** Hon RAM  
*(Visiting Professor) International Soloist; Principal, London Sinfonietta*  
**Angela Malsbury** Hon RAM  
*Principal, London Mozart Players*  
**Keith Puddy** FRAM, FTCL  
*Principal, New Queen's Hall Orchestra*  
**Nicholas Rodwell** ARCM, Hon ARAM

### Saxophone

**Richard Addison** FRAM  
*Principal, Royal Philharmonic Orchestra*

### Bassoon

**David Chatterton** Hon ARAM, AGSM,  
 Cert Ed (Contra-bassoon)  
*Principal, Royal Philharmonic Orchestra*  
**Rachel Gough** MA, ARAM  
*Principal, London Symphony Orchestra*  
**Gareth Newman** BMus, LRAM, Hon ARAM  
*Principal, London Mozart Players & Queen's Hall Orchestra*  
**John Orford** Hon RAM, ARMC  
*Principal, London Sinfonietta*

### Department Administrator:

**Frances Turner** BMus, LRAM, GRNCM

**Telephone:** 020 7873 7320

**Email:** woodwind@ram.ac.uk

The woodwind faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.

Recent masterclasses have been given by William Bennett, Roger Birnstingl, Michael Collins, Thea King, Andrew Marriner, Milan Turkovich and David Walter. Future plans include classes by Jeanne Baxtresser and Maurice Bourgue.





# Brass

## Head of Brass



**John Wallace OBE, MA, FRAM**

Studied at King's College, Cambridge, York University and the Academy. Principal Trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta since 1988. International soloist: premières of works by Sir Malcolm Arnold, Sir Peter Maxwell Davies, Sir Harrison Birtwistle, James MacMillan, Dominic Muldowney, Robert Saxton and Tim Souster; records for BIS, GMN and EMI. Founded the brass ensemble Wallace Collection in 1986. Head of Brass since 1992.

### Horn

Phillip Eastop FRAM

*Former Principal, London Sinfonietta*

Michael Thompson FRAM

*(Aubrey Brain Chair) International Soloist*

Richard Watkins FRAM

*(Dennis Brain Chair) International Soloist*

### Trumpet

Ian Balmain Hon ARAM

*Principal, Royal Philharmonic Orchestra*

Robert Farley Hon RAM

*Principal, Hanover Band*

Howard Snell

*Former Principal, London Symphony Orchestra*

John Wallace OBE, MA, FRAM

James Watson FRAM *International Soloist;*

*Former Principal, Royal Philharmonic Orchestra, Royal Opera House & London Sinfonietta;*

*Principal Conductor, Black Dyke Band*

Iain Wilson ARAM, Hon FTCL

*(also Natural Trumpet & Cornetto)*

*Former Sub-Principal, BBC SO; Former Principal, Ulster Orchestra & Sadler's Wells/English National Opera; Sub-Principal, Royal Opera House*

### Tenor Trombone

Ian Bousfield Hon ARAM

*Principal, London Symphony Orchestra*

Dudley Bright Hon ARAM

*Principal, Philharmonia*

### Bass Trombone

Robert Hughes FRAM

*London Symphony Orchestra*

### Tuba

Patrick Harrild Hon RAM

*Principal, London Symphony Orchestra*

### Historical Brass Instruments

Susan Addison Hon ARAM (Sackbut & Early Trombone) *His Majesty's Sagbutts and Cornetts, Orchestra of the Age of Enlightenment*

Andrew Clark GGSM (Natural Horn)

*Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra*

Robert Farley (Natural Trumpet & Cornetto)

*Principal, Hanover Band*

### Serpent, Ophicleide

Stephen Wick *London Gabrieli Brass*

### Early Brass Consultants

John Webb

Jeremy West

### Art of Teaching

Carrie Paechter BA, MA (Cantab), MEd, PhD

*(Professor of Teaching & Learning)*

Phillip Eastop ARAM (Seminar Leader)

### Department Administrator:

Frances Turner BMus, LRAM, GRNCM

Telephone: 020 7873 7320

Email: [brass@ram.ac.uk](mailto:brass@ram.ac.uk)

The members of the Academy's Brass faculty are active at the highest professional level, and include recording artists, principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to the contemporary. Apart from orchestral and chamber concerts, regular rehearsals,

sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors such as Guy Touvron, Hakan Hardenberger, Joseph Allesi, Canadian Brass, Ronald Barron, Radovan Vlatkovic,

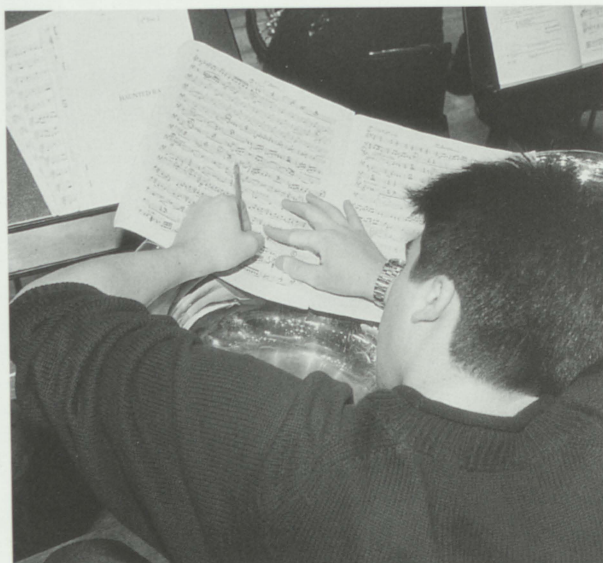
Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny have given regular masterclasses.

Black Dyke, the Academy's Brass Band in Residence, regularly perform with students.

In October 2001 the Academy will host the London International Brass Festival, *2001 Brass Odyssey*.



Woodwind  
& Brass





What it's really like to study at the Academy...

# The students

## Marie Arnet

### Postgraduate Performance soprano

I came here on the advice of my teacher at the Stockholm Royal Academy of Music. I had experience in concert performance, and I wanted to progress onto a more specialised course: the joint resources of the London Royal Schools Opera offer a very thorough operatic training. The skills I've learned are very applicable to Lieder performance too. The acting and movement classes have both been particularly valuable, and on this course we really develop into all-round professional performers.

I've been fortunate to be cast in many excellent roles. In my first production here I worked with Sir Colin Davis. And as well as the major productions, I've gained experience by performing concerts of the oratorio repertoire.

I plan to stay on in London after graduating. The professional standards here are very high, and I can hope for a long and artistically-satisfying career.



## Sarah Watts

### BMus clarinet

I knew I wanted to perform as much as possible and to get the best tuition around, and I haven't been disappointed in either of those at the Academy. And as the standard here is so high, there are plenty of challenges to keep on improving.

Last year I played the Mozart Concerto with the Sinfonia. The chamber music options are excellent too – I've been involved in setting up a new wind ensemble called Hexaphonic, and have put together concerts for the group in London and Bath. I've had the chance to develop my own specialisms – I'm particularly interested in new music, and after graduating here I plan to go abroad to study solo bass clarinet.



## Thomas Hyde

### MMus composition

After a general music degree at Oxford I wanted to specialise in composition and decided on the Academy's MMus course. Most importantly, there's an emphasis on getting new works played – everything composed as part of the syllabus is workshopped, and many works are programmed in concerts. I was involved in many projects additional to the core requirements too: writing a new work for the composer's festival, collaborating with a youth dance company, and even working with Philharmonia players for a performance at the Royal Festival Hall!

The extraordinary diversity of today's new music scene can make it hard to find one's own voice as a composer. At the Academy I have been allowed to develop my ideas through the actual process of writing and experimenting, under the guidance of fantastic teachers.



## Robin Michael

### MMus cello

Having come to the Academy in 1994 at the wide-eyed age of 17, it is hard looking back to imagine any other institution that could have provided me with a similar breadth of opportunity and experience. Right from my first year, when I was given the opportunity to work with György Ligeti on his solo cello sonata, I have been given the chance to work with and learn from truly top-class performers and composers. Recent highlights for me have been the Royal Academy Soloists' début at the Wigmore Hall and a performance of the Schubert Quintet with Clio Gould and Colin Carr.

Not that it has been without hitches. One lingering memory is of waving goodbye to the rest of my quartet and our coach Howard Davis at Heathrow airport – I lost my passport and left myself with just 24 hours to get to Riga.





# Timpani & Percussion

Kurt-Hans Goedicke Hon RAM  
 Leigh Howard Stevens (Marimba)  
 Neil Percy Dip RCM, Hon ARCM, Hon ARAM  
*Principal, London Symphony Orchestra*  
 Simon Carrington *Principal Percussion*  
*& Timpani, London Symphony Orchestra*  
 Paul Clarvis (Kit and Ethnic Percussion)  
 Nicholas Cole FRAM  
 David Hassell (Latin American Percussion)  
 David Jackson *London Symphony Orchestra*  
 Stephen Quigley ARAM  
*Principal, Royal Philharmonic Orchestra*

Head of Timpani & Percussion: appointment pending

Department Administrator: Frances Turner BMus, LRAM, GRNCM  
 Telephone: 020 7873 7320 Email: [percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)

The Academy has vastly expanded its provision for timpani and percussion students in response to increased professional opportunities. Orchestral training is the core component, and the Academy's range of orchestras and ensembles presents outstanding opportunities. The department possesses an extensive range of instruments for practice and performance, and can also boast custom-built teaching and practice studios. Timpani and percussion lessons are complemented by classes in Latin American percussion and drum kit, rhythmic awareness (including onomatopoeic phonetics), movement and hand drumming. Masterclasses have recently been given by Jim Chapin, Benedict Hoffnung (baroque timpani), David Searcy (Principal Timpanist, La Scala Milan), Airtó, Birger Sulsbrück, Alan Taylor (Principal Timpani, Covent Garden) and the Oladum Ensemble. The internationally-famous marimbist Leigh Howard Stevens is Professor of Marimba and gives regular classes and one-to-one lessons.

The Academy is unique in its extensive provision in marimba. The Academy is grateful to Zildjian-Malletec for supplying instruments for this growing study-area.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is a trip to the Zildjian factory in Massachusetts to select cymbals to take home; second prize is a formal visit to Zildjian International in the UK, again to select cymbals.



The Academy is honoured to be associated with the world-famous Avedis Zildjian Company

Timpani & Percussion

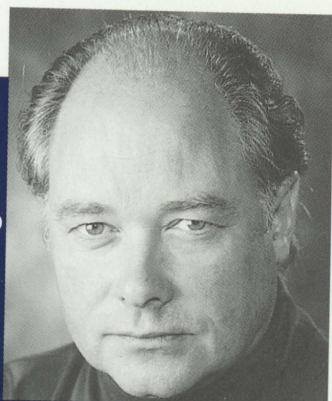


Leigh Howard Stevens, Professor of Marimba



# Conducting

Director of  
Conducting Studies



**Director of Conducting Studies**  
Colin Metters, Hon RAM

**International Chair of Conducting  
and Orchestral Studies**  
Sir Colin Davis CBE, Hon RAM

George Hurst, Hon RAM (Consultant)

**Director of Conducting Studies: Colin Metters ARCM, Hon RAM**

Colin Metters' career takes him all over the world. He has recorded for BBC radio and television and conducted many of the leading symphony orchestras in the UK, including the Hallé, the Philharmonia, Bournemouth Symphony, Royal Liverpool Philharmonic, City of Birmingham Symphony, BBC Symphony and BBC Scottish Symphony. He has conducted extensively abroad and is regarded as one of the foremost international teachers of conducting, giving seminars in Poland, Germany, Australia, Venezuela, China, Finland and the USA. In 1997 he was appointed Musical Adviser and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999 he was awarded the Vietnamese 'Order of Merit' for services to Vietnamese Cultural Development. Professor and Director of Conducting Studies since 1983.

**Telephone:** 020 7873 7353

**Email:** [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)

The conducting programme at the Royal Academy examines what lies behind the art and craft of conducting, the role and responsibilities of the conductor and seeks a better understanding of the complex relationship that exists between conductor and performers.

Established in 1983 under the direction of Colin Metters, the Postgraduate Conductors' Course is now widely recognised as one of the foremost conductor training programmes in Europe, providing a comprehensive and integrated programme over three years. The course is designed to provide a strong technical foundation, studying the laws of cause and effect as they relate to conducting, enabling students to convey convincingly and unambiguously their musical intentions to the orchestra. In addition to regular classes held throughout the term, both Sir Colin Davis and George Hurst visit each term to work with the Conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included the late Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Hannover Hochschule), Roger Norrington and Leonard Slatkin.

Repertoire over the course is broadly-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link with the Composition & Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with

the Opera Department and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including keyboard skills, keyboard harmony, reading clefs, transposition and score-reading, are compulsory for all students and regular aural classes take place throughout the course.

## Recent student successes

- ▶ Ilan Volkov *Assistant Conductor, Boston Symphony Orchestra*
- ▶ Rumon Gamba *Assistant Conductor, BBC Philharmonic*
- ▶ Andrea Quinn *Musical Director, Royal Ballet*
- ▶ Paul Murphy *Principal Conductor, Birmingham Royal Ballet*
- ▶ Michael Hall *Conductor in Residence, Winnipeg Symphony Orchestra*
- ▶ Martin West *Assistant Conductor, English National Ballet*
- ▶ Nicolae Moldoveanu *Principal Conductor, English Sinfonia*





# Orchestras

International Chair of Conducting



**International Chair of Conducting and Orchestral Studies**  
Sir Colin Davis CBE, Hon RAM  
Professor Lutz Köhler, Hon RAM  
(Chief Guest Conductor)

"To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making."  
Sir Colin Davis

**Acting Orchestral Manager:** Rachael Dunlop BA  
**Assistant Orchestral Manager:** Liz Williams BMus  
**Telephone:** 020 7873 7308 **Email:** orchestras@ram.ac.uk



Tadaaki Otaka rehearses the Symphony Orchestra in Autumn 1999

welcomes eminent conductors for concerts, workshops and masterclasses with the **Symphony Orchestra**, **Sinfonia** (sponsored by 3i plc), **Manson Ensemble** (contemporary music) and **Opera Orchestra**.

The Academy has close links with London's professional orchestras, and sectional rehearsals are frequently coached by section leaders. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts, leading regularly to work as 'extras' and sometimes to full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

## Some visiting conductors from 1999/2000

- ▶ Tadaaki Otaka (conducting Rachmaninov, Takemitsu and Lutoslawski) and Elgar Howarth (in Birtwistle, Britten and Franck) with the Symphony Orchestra
- ▶ in the popular Concert Orchestra series of *Lunchtime Orchestral Classics*, Stephen Barlow, Stuart Bedford, Sir Colin Davis, Elgar Howarth, John Lubbock, Sir Charles Mackerras, Colin Metters, Richard Studt and Barry Wordsworth
- ▶ concerts conducted by baroque specialists including Paul Goodwin and Monica Huggett
- ▶ Manson Ensemble performances with Simone Fontanelli, Thomas Adès and Simon Bainbridge

The Academy's orchestral programme prepares students for an increasingly demanding profession.

First-year undergraduates take part in **String Orchestra** or the **Symphonic Wind Ensemble**. During the second year they progress to the **Concert Orchestra**, which performs lunchtime concerts with distinguished guest conductors to large and appreciative local audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the **Modern Instrument Baroque Orchestra**, a small chamber orchestra which introduces period style. The **Period Instrument Baroque Orchestra** has become firmly established, giving regular concerts and masterclasses under the direction of visiting baroque specialists.

The **Studio Orchestra** has recently been launched to offer students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly

Conducting & Orchestras

## What they say

"a remarkable performance... the clarity of the more restrained passages was translucent"

*The Sunday Telegraph* on Mahler's 9th Symphony under Lutz Kohler, March 1999

"Davis, relaxed and clearly enjoying himself, drew sinuous and rippling sound from the excellent student orchestra"

*The Times* on *Le Nozze di Figaro* (London Royal Schools Opera production), February 1999

"Sir Colin Davis conducted the Royal Academy Sinfonia and Chorus, and exploited an immaculately trained and focused band of singers..."

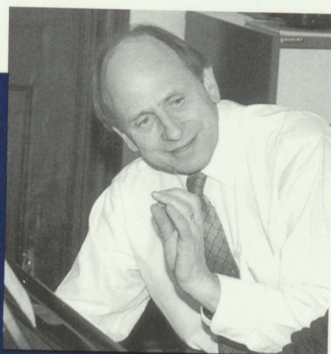
The music seemed to delight in Davis's instinctive way with Mozart: in the poise of the choral arc of melody in the *Lacrimosa* over the sighing strings, or in the sense of the great procession of 'Abraham and his seed forever' advancing through time itself."

*The Times* on the Academy's all-Mozart concert in memory of Diana, Princess of Wales, November 1997



# Keyboard

## Head of Keyboard



**Christopher Elton** FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition, 1997 (first prize) and Tchaikovsky International Competition, Moscow 1998 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989.

### Broadwood Visiting Professor of Piano Alexander Satz

#### Piano

Maria Curcio (*Visiting Professor*)  
Christopher Elton FRAM  
(*Dederich Professor of Piano*)  
Graeme Humphrey ARAM  
Piers Lane BMus, Hon RAM  
Vanessa Latache FTCL, Hon ARAM, ARCM  
Hamish Milne FRAM  
Martin Roscoe GRMCM  
Tanya Sarkisova GRAD (Moscow State Cons.), GRAD (Kiev State Cons.), Hon ARAM  
Aaron Shorr ARAM  
Patsy Toh ARAM, 1<sup>st</sup> Prix Paris  
Frank Wibaut Hon RAM, ARCM

#### Piano Accompaniment

Michael Dussek FRAM  
Iain Ledingham MA, FRAM, FRCO  
Malcolm Martineau MA, Hon RAM  
Geoffrey Pratley BMus, FRAM

#### Piano Chamber Music

Clifford Benson Hon ARAM  
Michael Dussek FRAM  
(*Co-ordinator, Piano Chamber Music*)  
Joseph Seiger Hon ARAM  
Andrew West ARAM

### Piano Department Administrator:

Rita Castle Hon ARAM

**Telephone:** 020 7873 7395

**Email:** keyboard@ram.ac.uk

The Piano department has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage, which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on nurturing technique as a means of realising artistic personality.

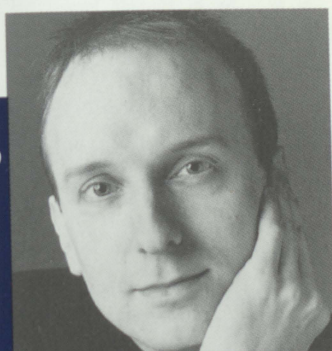
A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities for pianists to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. The core teaching programme is enhanced by visits from celebrated performing artists and teachers. Over the last few years, masterclasses have been given by Andras Schiff, Murray Perahia, Charles Rosen, Boris Berezovsky, Dominique Merlet, Imogen Cooper, Maria Curcio, Barry Douglas, Solomon Mikowsky, Clifford Benson, Tamas Vasary, Abbey Simon, Boris Berman, and many other visiting musicians.

### Piano Accompaniment

Piano Accompaniment may be taken as a Principal study by undergraduates in years three and four, and by postgraduates upon entry. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition and coaching in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on the expansion of solo repertoire or aspects of technique. Selected students are assigned to the Opera programme where they are intensively trained in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.







Noji Hakim (Visiting Professor of Improvisation)  
James O'Donnell MA, FRCO, FRSCM  
Lionel Rogg Hon DMus (Visiting Professor)  
Patrick Russell MA, Hon RAM, Hon FGCM  
David Titterington MA, Hon DMus, Hon FRCO,  
Hon ARAM (Head of Organ)

David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Studied at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many works and records extensively. Visiting Professor, Conservatoire de Genève and Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

### Organ Studies

Telephone: 020 7873 7339 Email: organ@ram.ac.uk

The comprehensive specialist curriculum organised by the Organ faculty complements

other course provision and includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Jon Laukvik and Daniel Roth.

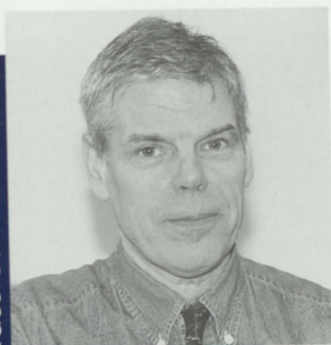
Students are given regular access to organs in the 'classical' and 19th-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of visits where repertoire study is matched to a specific organ-building tradition.



Marie-Claire Alain gives a masterclass in St Marylebone Church, situated just across Marylebone Road from the Academy, and a regular venue for Academy events

Keyboard



Owen Murray GRAM, Dip RAM  
(Copenhagen), Hon RAM  
Matti Rantanen (Visiting Professor)  
Sibelius Academy, Helsinki

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen. Many recitals both in the UK and overseas and performances with major orchestras including BBC Symphony, CBSO and London Philharmonic. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

### Classical Accordion

Telephone: 020 7873 7381 Email: accordion@ram.ac.uk

The Academy was the first British conservatoire to introduce teaching for the classical accordion – an instrument with a substantial original solo and chamber repertoire. The

specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life of the Academy through a strong and wide-ranging chamber music programme and there are many opportunities to receive coaching from distinguished Academy professors. The response of contemporary composers to the instrument's emergence is reflected in the continuing collaboration between Academy accordionists and composition students, which has generated many exciting new works.

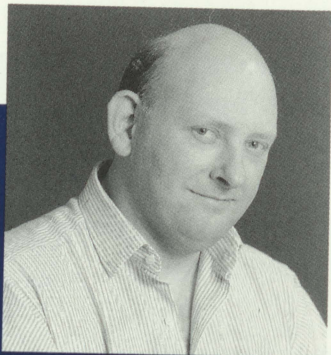
Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions.

Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Viacheslav Semionov, Oleg Sharov and Peter Soave.



# Vocal Studies

## Head of Vocal Studies



Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in the first Grimsby International Singing Competition, formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA, including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival and Kristianland International Festival. Singing teacher at the Academy since 1983 and Head of Vocal Studies since 1991.

### International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA,  
Hon Fellow of King's College, Cambridge

### Visiting Professors

John Mark Ainsley  
Nicolai Gedda Hon RAM  
Valerie Masterson CBE, Hon RAM

### Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM  
Edward Brooks FRCM, FBSM  
Charles Brett MA, Hon RAM  
Diane Forlano FRCM, Hon RAM  
Glenville Hargreaves BMus, GRSM, ARCM, FBSM  
Anne Howells ARCM, Hon FRMCM  
Julie Kennard BA, ARCM, Hon ARAM  
David Lowe MA, ARCM  
Penelope MacKay AGSM, Hon ARAM  
Joy Mammen Hon RAM  
Ian Partridge CBE, Hon RAM, LGSM  
Alison Pearce AGSM  
Janet Price MMus, LRAM, ARCM, Hon ARAM  
Jean Rigby FRAM  
Elizabeth Ritchie ARAM, LRAM  
Beatrice Unsworth Hon ARAM  
Mark Wildman FRAM, FRSA

### Vocal Repertoire Coaching

Tim Barrett  
Julius Drake ARCM  
Gareth Hancock MA, ARAM, ARCM  
Mary Hill MA, Hon ARAM, LRAM, ARCM  
Iain Ledingham MA, FRAM, FRCO  
Jonathan Papp ARAM, GRSM (Hons)  
Geoffrey Pratley BMus, FRAM  
Antony Saunders ARAM, LRAM, ARCM, ARCO  
Clara Taylor FRAM FRSA

### Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (*Russian*)  
Florence Daguerre de Hureux  
Licenciée ès lettres, LRAM (*French*)  
Paul Esswood Hon RAM (*Baroque Aria*)  
Emanuela Ferrari-Osborne RSA (*Italian*)  
Geraldine Frank BA (*German*)  
Penelope MacKay AGSM, Hon ARAM (*French*)  
Jonathan Papp ARAM, GRSM (*Italian*)  
Ian Partridge CBE, Hon RAM, LGSM (*Lieder*)  
Michael Pilkington MA, LRAM, FGSM, LGSM  
(*English Song*)  
Elizabeth Ritchie ARAM, LRAM (*English Song*)  
Antony Saunders ARAM, LRAM, ARCM, ARCO  
(*English & French*)  
Richard Shaw BMus, Hon ARAM (*Staff Accompanist*)  
Clara Taylor FRAM (*Lieder*)

### Movement

Philippa Luce BA

### Acting

Karen Rabinowitz Hon ARAM

### Choirs

Iain Ledingham MA, FRAM, FRCO  
Jeremy Summerly MA, MMus, Hon ARAM

**Vocal Faculty and Musical Theatre Co-ordinator:** Alison Law MA (Cantab), Dip AM  
**Vocal Faculty Assistant:** Benjamin Davis BMus, LRAM

**Telephone:** 020 7873 7383 **Email:** voice@ram.ac.uk

The fine tradition of the vocal department was established by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers, and one of the greatest of all dramatic sopranos), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas and Patricia Clark, among whose pupils are household names such as Dame Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall and Lesley Garrett. These standards are now perpetuated by a new generation of eminent teachers within a comprehensive six-year vocal training course.

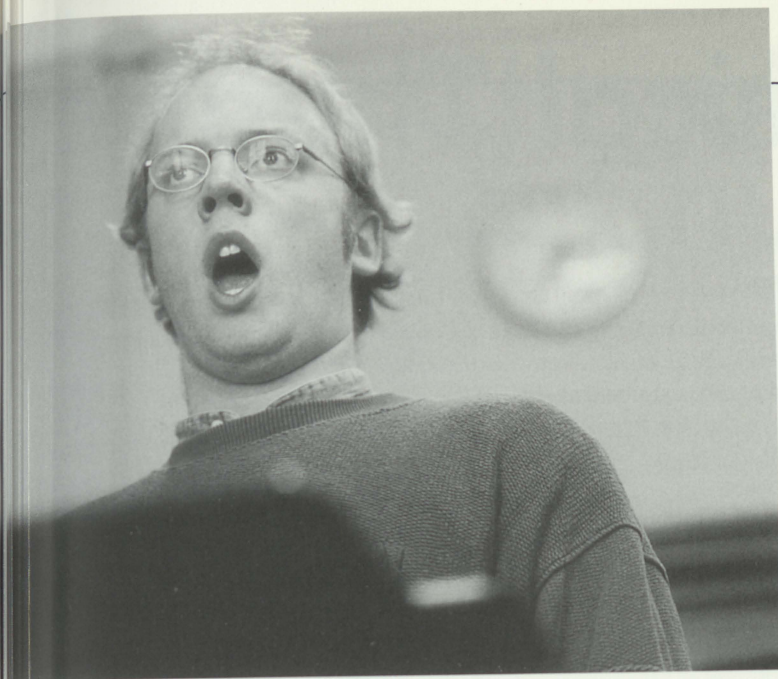
Course work in both undergraduate and postgraduate programmes is designed to impart the performance skills required for professional careers in opera and concert repertoire. Apart from intense vocal study, students enjoy regular repertoire coaching, general stage work (including fitness and movement), languages, song classes, speech and specialist training in historical performance and contemporary music. In addition, the curriculum is regularly enriched with masterclasses and workshops given by outstanding international performers, who have recently included Sir Thomas Allen, Noelle Barker, Barbara Bonney, Sir Colin Davis, Diane Forlano, Nicolai Gedda, Margreet Honig, Anne Howells, Philip Langridge, Valerie Masterson, Udo Reinemann, Robert Tear and Richard van Allan.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed for their individual needs, including a preparatory opera programme in year four. Specialist opera study (years five and six), in collaboration with the Royal College of Music, leads to intensive production work including workshops, scene presentations and regular full-length public performances. Emphasis is placed on individual coaching in opera, repertoire, languages, movement and acting. A specialist concert programme is offered for students aiming for a career in solo concert and chamber choir work. Students receive extra weekly individual coaching and specialist classes in oratorio, consort work, historical performance, contemporary music, acting and movement.

### Choirs

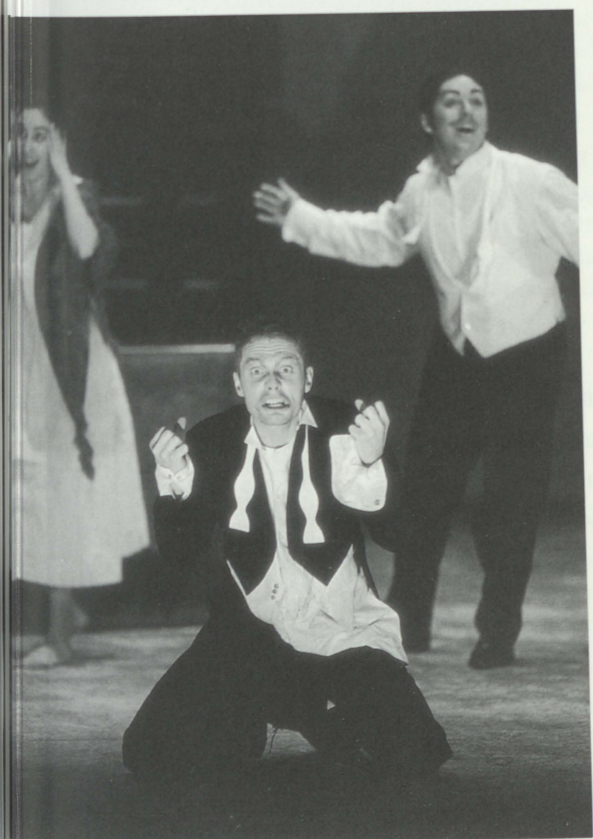
The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Students will have opportunities to sing in the Academy Chorus for faculty productions of opera and musical theatre and for performances of oratorio.





## Opera

London Royal Schools Opera is the banner under which the Royal Academy of Music and the Royal College of Music jointly provide specialist postgraduate training for opera singers. In forging a collaboration in this most demanding and intensive area of music education, the two institutions, each with its distinguished history and traditions, have worked from a shared commitment to provide training and performance opportunities of the highest standard for the operatic professionals of the future. Around 25 opera students per year, drawn from the two institutions and its associated facilities, are involved in three productions each year. These full productions with orchestra, plus presentations of fully staged and costumed operatic excerpts, enable students to work with stage directors of international repute. There are also opportunities to sing Handel operatic roles as part of a well-established collaboration with London Handel Society. Recent visiting conductors have included Gennadi Rozhdestvensky and Sir Colin Davis, the latter who has conducted Mozart's *Così fan tutte* and *Le Nozze di Figaro* at the Academy in 1997 and 1999.



Student David Murphy in London Royal Schools Opera's February 2000 production of Mozart's *Die Gärtnerin aus Liebe*

## Some highlights from 1999/2000

- ▶ masterclasses by Sir Thomas Allen, Diane Forlano, Margreet Honig, Udo Reinemann, John Streets and Robert Tear
- ▶ London Royal Schools Opera productions of Mozart's *Die Gärtnerin aus Liebe*, Handel's *Ottone* and Stravinsky's *The Rake's Progress*
- ▶ in the Academy's popular *free on Fridays* orchestral concert series, the Brahms Alto Rhapsody conducted by Stephen Barlow and a set of opera scenes conducted by Stuart Bedford
- ▶ performances at the Academy's International Composer Festival and the London Bach Festival, opera scenes in each term, and recitals of English, French, Italian and Russian Song

## LONDON ROYAL SCHOOLS OPERA DEPARTMENT

### Director of Opera

Michael Rosewell GRSM, ARCM, Hon ARAM

Mike Ashman MA, Hon RCM

(Associate Producer)

John Copley Hon RAM (Guest Producer)

James Lockhart BMus, FRCM,

FRCO (CHM), Hon RAM (Consultant)

### Music Staff

John Constable FRAM

David Drummond BMus

Lionel Friend

Gareth Hancock MA, ARAM, ARCM

Mary Hill MA, Hon ARAM, LRAM, ARCM

(Opera Co-ordinator)

Anthony Hose ARCM

Iain Ledingham MA, FRAM, FRCO

Anthony Legge MA

Michael Lloyd BA, ARCM

Jean Mallandaine ARAM, ARCM

Ian Page BA

Jonathan Papp ARAM

Robin Stapleton

Ingrid Surgenor ARAM, FWCMD,

GRSM, LRAM, ARCM

David Syrus MA, Hon ARAM

Roger Vignoles BA, BMus, Hon RAM, ARCM

### Language Coaches

Marco Canepa ARCM (Italian)

Maria Cleva (Italian)

Geraldine Frank BA, Hon ARAM

(German)

Sonja Nerdrum Hon RCM (French)

Franziska Roth (German)

Michel Vallat (French)

Claire Glaskin (Movement)

Karen McLachlan BA (Movement)

Tooti Masson (Acting)

Yvonne Wells FGSM, Hon RCM, CSTD,

LUUD, IPA (Speech)

Vocal

## What they say

"Sir Colin Davis brought energy, feeling and understanding to the fascinating 'Così' on Saturday night. His emotional seriousness and entertaining exuberance were spot on. His two student casts included highly promising Ferrandos and a miraculous Fiordiligi... with limpid top register, fast light passage work and warmly coloured, telling lower register, Geraldine McGreevy is certainly a compelling new star in the firmament."

London Evening Standard (*Così*, 1997)

"Working with the excellent young musicians of the Royal Academy of Music Sinfonia, he [Sir Colin Davis] led a performance which perfectly combined artistic maturity with youthful exuberance."

Financial Times (*Figaro*, 1999)

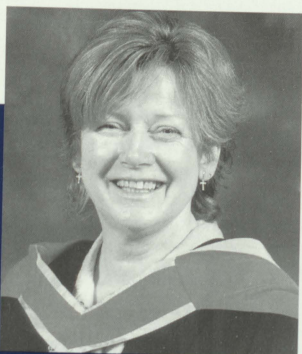
"With Davis literally on his toes throughout the evening... the whole enterprise radiated enjoyment."

Opera (*Figaro*, 1999)



# Musical Theatre

## Head of Musical Theatre



**Mary Hammond** FRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group and the Royal National Theatre, and with bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

**Mary Hammond** FRAM  
(Head of Musical Theatre)  
**Karen Rabinowitz** Hon ARAM  
(Course Leader, Director & Teacher of Acting)  
**George Hall** Hon ARAM  
(Director and Teacher of Acting)  
**Anne-Marie Speed** BA, ADVS,  
Licensed Estil Voice Craft Practitioner  
(Spoken Voice & Text Work)  
**Julie Armstrong** (Dance)  
**Simon Shelton** (Dance)

### Singing Teachers

**Ross Campbell**  
**Paul Farrington** GBSM, ABSM, EVTS  
**Ann James** BA, LRAM, Dip EUR. HUM  
**Mary King** BA, PGCE  
**Penelope MacKay** AGSM, Hon ARAM  
**Howard Milner** MA (Cantab), ARCM, FRSA  
**Gareth Roberts** ARAM, GRSM, LRAM

### Guest Repertoire Coaches

**Martyn Axe** GRSM ARAM  
**Andrew Faulkner** GGSM  
**Stephen Hill** ALCM  
**Charles Miller**  
**Ian McMillan** BA, LRAM, ARCM, LTCL  
**Bruce Ogsten** FTCL (Piano & Singing)  
**Dane Preece**  
**Robert Scott** RNCM

### Guest Teaching Staff – projects & productions

**Anna Barry** (Director)  
**Paul Clayton** (Director)  
**Anthony Drewe** (Director)  
**Mark Etherington** (Musical Director)  
**Stephen Hill** ALCM (Musical Director)  
**Craig Horwood** (Choreographer)  
**Martin Koch** (Musical Director)  
**Nathan Martin** (Musical Director)  
**Matthew Ryan** (Director)  
**Robert Scott** (Musical Director)  
**David White** ARAM (Musical Director)

**Karen Rabinowitz** Hon ARAM

Director and choreographer. Work ranges from staging operas and plays (Royal National Theatre, Opera North, Scottish Opera and many others) to directing and choreographing musicals and pantomimes.

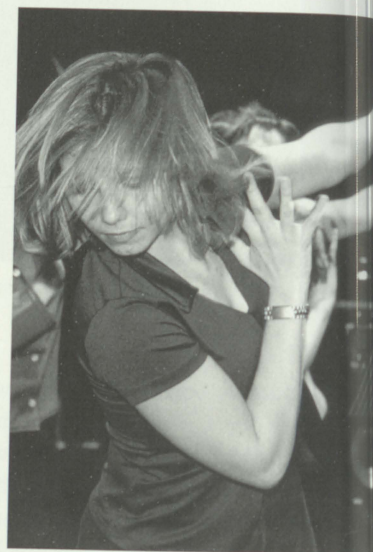
### Vocal Faculty and Musical Theatre Co-ordinator:

**Alison Law** MA (Cantab), Dip AM

### Musical Theatre Administrator:

**Catherine Longman** BA, ALCM, CELTA

**Telephone:** 020 7873 7483 **Email:** mth@ram.ac.uk



*Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students wishing to pursue a career in Musical Theatre. It aims to provide a direct link from theoretical class work, via practical opportunities to entry to the profession.*

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz, tap and ballroom), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates have appeared in *Les Miserables* (London & tour), *Martin Guerre* (tour), *Oklahoma*, *Honk* and *The Merchant of Venice* (all Royal National Theatre), *A Tale of Two Cities* (Birmingham), *Sweeney Todd* (Opera North), *Beauty and the Beast* (London & Hamburg), *Phantom of the Opera* (London & tour), *Into the Woods* (London), *Nine* (London), *Company* (London), *Fame* (London & tour) and *Candide* (Royal National Theatre).

### Some highlights from 1999/2000

- ▶ concerts and recordings in a great variety of styles
- ▶ a showcase for agents and casting directors
- ▶ major productions including *Company* and a cabaret
- ▶ masterclasses with Alan Armstrong, Niamh Cusack, Julia McKenzie, Matthew Ryan, Jeremy Sams, Jenny Seagrove, Nicola Treherne and David White

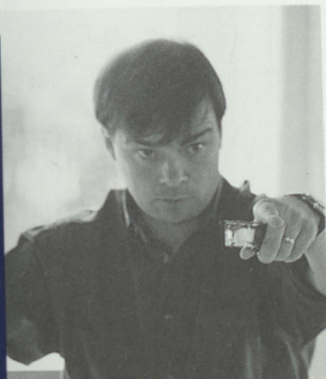
"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills. There is an all-important emphasis on finding a truth in performance and attention to building strong technique and stamina as versatile performers" – Airlie Scott, recent student





# Choral Direction & Church Music

Head of Choral Direction & Church Music



Patrick Russill MA, Hon RAM, Hon FGCM

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory. Has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion and EMI labels. Executive Committee member and examiner (Choral Direction) at the Royal College of Organists. Musical Editor of *The Catholic Hymn Book* (1998). Head of Church Music 1987-97, Head of Choral Direction and Church Music since 1997.

Telephone: 020 7873 7331 Email: [choral.direction@ram.ac.uk](mailto:choral.direction@ram.ac.uk)

Patrick Russill MA, Hon RAM, Hon FGCM  
Jeremy Summerly MA, MMus, Hon ARAM  
David Lowe MA, ARCM

#### Consultants

David Hill MA, FRCO, Hon FGCM  
Martin Neary IVO, DMus, FRCO, Hon RAM  
James O'Donnell MA, FRCO

The Academy's distinctive postgraduate Choral Direction course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as a choir-training class elective only, not as a principal study.

#### Course content

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices. Studies, some also available as undergraduate class electives, include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

#### Practical opportunities

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with the RAM Chamber Choir and the BBC Singers, and in addition there is a close working relationship with the adult professional and children's choirs of the London Oratory and the chapel choir of King's College, London. Masterclasses are periodically given by the course consultants and other distinguished choral directors. The department has links with the Leipzig Hochschule für Musik and the Franz Liszt Academy, Budapest, and works regularly at Neresheim Abbey in southern Germany.

Potential applicants are encouraged to contact the Head of Choral Direction and Church Music for further information.



Patrick Russill with the Academy Chamber Choir in Neresheim Abbey in southern Germany

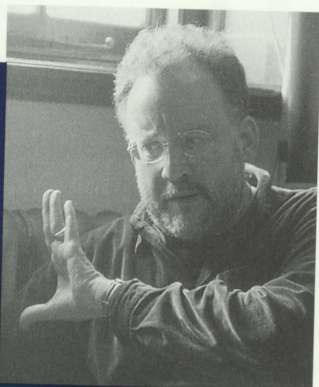
Musical  
Theatre

Choral  
Direction



# Composition & Contemporary Music

Senior Professor in  
Composition



**Director of Contemporary Music**  
Sir Harrison Birtwistle FRAM

**Benjamin Britten Professor**  
Thomas Adès MPhil, MA CANTAB

**International Chair of Composition  
and Contemporary Music**  
Sir Richard Rodney Bennett CBE, FRAM

**Manson Chair of Composition**  
Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM  
Michael Finnis  
Nick Goetze (Music Technology Assistant)  
Dominic Muldowney  
Kenneth Reay ARAM, LRAM  
(Head of Music Technology)  
Dick Walter BA, Hon RAM  
(Media & Applied Music)

**Recording Engineer**  
Kirsten Cowie BMus

**Simon Bainbridge ARCM, FRCM**

Large-scale pieces include works for the BBC SO, Birmingham Conservatoire and the Brunel Ensemble. The majority of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for The Composers' Ensemble, Fretwork, Joy Farrall with the Kreutzer String Quartet, the Nash Ensemble with Susan Bickley and David Starobin with BCMG. Recent premières include *Chant* (November 1999, BBC Philharmonic and BBC Singers). Future plans include a piece for the distinguished French bassoonist Pascal Gallois, a series of orchestral works for the BBC Symphony Orchestra, and a commission from the London Sinfonietta to mark his 50th birthday year in 2002.



Composer Thomas Hyde and soprano Cari Burdett in collaboration

**Department Administrator:** Helen Thorp BA

**Telephone:** 020 7873 7379 **Email:** composition@ram.ac.uk

The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

The International Composer Festival, celebrating the work of a prominent living composer, "has for some time been a welcome annual fixture in London's new music calendar" (*The Independent*, April 2000). Featured composers have included Berio, Carter, Donatoni, Henze, Ligeti, Lutoslawski, Messiaen, Pärt, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by students are performed throughout all the festivals.

The principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting. There are also regular visits by distinguished composers. The teaching staff are all distinguished professional composers with great variety of experience and skills.

## Some highlights from 1999/2000

- ▶ 14th International Composer Festival with Arvo Pärt
- ▶ a recorded BBC Singers workshop of music by Academy students
- ▶ performances of works by Academy students at the Spitalfields Festival
- ▶ Park Lane Group/South Bank Centre forum for composers
- ▶ concerts and discussions featuring the music of John McCabe, Colin Matthews and Anthony Payne
- ▶ teaching days with Thomas Adès, Sir Harrison Birtwistle and Sir Richard Rodney Bennett
- ▶ workshops with RAM Sinfonia, Manson Ensemble & String Orchestra
- ▶ collaborations with Sadler's Wells Youth Dance Company, the South Bank Centre and the Philharmonia with conductor Martyn Brabbins

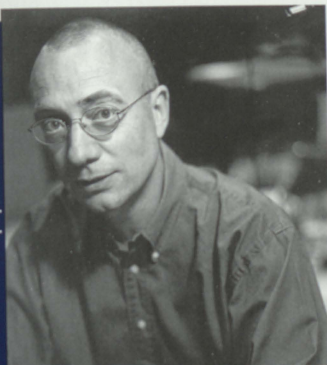


Arvo Pärt discusses his music with conductor Neeme Järvi at the 'Pärt in Profile' International Composer Festival in March 2000.



# Media & Applied Music

Head of Media & Applied Music



## Staff include

James Brett BMus LRAM (TechnoPop)  
Frank Lazarus (Theatre Music)  
Andrew Linehan (History of pop music)  
Ian MacPherson (Orchestration)  
Roger Marsden (The Repertoire)  
Dick Walter Hon RAM (Course Director)  
Peter Waygood (Business Studies)  
Rick Wentworth (Composition)  
Paul Westwood (Recording Workshop)

Dick Walter BA, Hon ARAM

Composer, arranger and musical director. Works include several Arts Council commissions and two highly acclaimed CDs: *Capricorn Rising* (1996), and *Secret Moves* (1999). Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's *Butch Minds the Baby*.

Work with orchestras includes The Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Director of Media and Applied Music Studies since 1998.

Telephone: 020 7873 7390

Email: [mediamusic@ram.ac.uk](mailto:mediamusic@ram.ac.uk)

The Media & Applied Music course is designed to equip the graduate with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing – the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration – as well as the study of contemporary technology. All of these studies are directly related to the needs of the contemporary working writer, and students are given opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment.

Composition

As the course progresses, students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.

## Some highlights from 1999/2000

- ▶ a major concert by the students of the department, involving Academy players, theatre music performers and singers
- ▶ two recording sessions for third- and fourth-years with an orchestra of 38 players





What it's really like to study at the Academy...

# The students

## Clare Duckworth BMus violin

I knew players from the NYO who were enjoying studying at the Academy, and liked the atmosphere when I came for a few consultation lessons, so the decision to come here was easy.

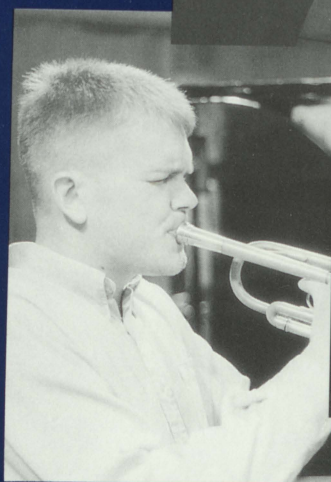
I've had so many opportunities to play with superb musicians here. I've led the String Orchestra, and the Concert Orchestra for a few of the *free on Fridays* lunchtime concerts. I've just been accepted into the European Union Youth Orchestra. I do as much playing in orchestras as I can both in the Academy and outside – I love the sound a good orchestra can make. My quartet has taken part in masterclasses with the Endellion and Brodsky quartets, and we now perform outside the Academy too, including trips to France and Oman. But it's not all performance – there are opportunities to stretch yourself academically too.



## Trevor Walker BMus Jazz

London is a world-wide centre for jazz, and we get to meet and play in masterclasses with many of the top players when they're in town. There's a strong community feel at the Academy, and particularly in the jazz department – as our numbers are kept down we get to know each other very well and look after each other (but you have to watch out for the odd unexpected trick like paper rolled up inside your mouthpiece). The standard is very high, and we represent a wide variety of styles – creating extra challenges and rewards.

On top of all the opportunities to play, we study composition and the academic side of jazz, as well as history and aural skills. I'll need all this training if I'm to play an active role in developing the jazz scene of the future.



## Edward Gardner MMus conducting

I've known from early on that I wanted to conduct, but hadn't had much formal training. Whilst I was studying at Cambridge, I came to the Academy to observe some masterclasses with Sir Colin Davis. I liked what I saw – and I also liked the coffee in the restaurant! – and decided to apply.

I've been encouraged to use my initiative in setting up performances here, and have worked with an inspiring range of performers of many nationalities, styles and temperaments. Highlights have included sharing a Duke's Hall concert with Neeme Järvi in

the Arvo Pärt festival, and a double-bill of contemporary chamber operas in the Theatre.

I've just been offered the position of Assistant Conductor at the Salzburg Festival, and am now ready to start my professional life.

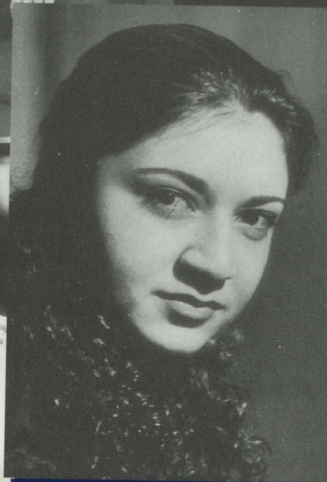


## Anna Saradjian Postgraduate Performance piano

Originally from Armenia, I began my studies at the Academy after graduating from the Juilliard School with a Bachelor of Music degree. I came here as part of an exchange programme, but now I've decided to stay

on for my postgraduate education. I feel that London is a thriving centre of music, with a long and distinguished history.

This past year has been very fulfilling. I've been able to work with many different professors, allowing me to develop my playing taking from a wide range of influences. I've played chamber music in the composer festival and have also had a number of solo performances, and have built many inspiring collaborations. I hope to continue this diversity in my professional life – a combination of some solo appearances with high-quality chamber music will suit me well.





# Jazz

## Head of Jazz



### Gerard Presencer

Trumpet soloist, grew up playing in the London jazz scene of the early 80's. Went on to record several albums with Rolling Stones drummer Charlie Watts in his acclaimed quintet, topping the US jazz charts on several occasions. Soloist on Blue Note Records' largest ever seller, *Cantaloup* by US 3. In continual demand on the international circuit, has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting, Jamiroquai, Incognito and Joni Mitchell amongst many others. Winner of the British Jazz Awards trumpet category in 1995, 1997 and 1999. His band Platypus combine various styles, with the emphasis on funk.

Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler.  
Head of Jazz since 1999.

Gerard Presencer (Artistic Director of Jazz)  
Graham Collier (International Consultant)  
Amit Sen BA (Head of Composition)  
Martin Speake (Head of Ensembles)  
Michael Hrebeniak BA  
(Head of Academic Studies)  
John Thomas MMus, GTCL  
(Transcription Co-ordinator)  
Trevor Tomkins Hon ARAM (Teaching Jazz)  
Nick Weldon (Teaching Jazz)  
Jeff Clyne Hon ARAM (Repertoire Co-ordinator)  
Barak Schmool (World Music Co-ordinator)  
Keith Nichols GGSM, Hon ARAM (Early Jazz)

**Trumpet:** Steve Waterman  
Gerard Presencer  
Chris Batchelor  
John Barclay  
**Trombone:** Mark Bassey  
Hugh Fraser  
Ashley Slater  
Mark Nightingale  
**Saxophone:** Martin Speake  
Julian Argüelles  
Iain Ballamy  
Nigel Hitchcock  
Mark Lockheart  
Tim Garland  
**Piano:** Nick Weldon  
Jason Rebello  
Huw Warren  
Liam Noble  
John Taylor  
**Guitar:** John Parricelli  
Ed Speight  
John Etheridge  
Dave Cliff  
Phil Robson  
**Drum Kit:** Trevor Tomkins  
Martin France  
Ian Thomas  
John Marshall  
Gary Husband  
**Vibes:** Anthony Kerr  
**Bass:** Jeff Clyne Hon ARAM  
(electric & acoustic) Steve Watts  
Alec Dankworth  
Mick Hutton  
Geoff Gascoyne  
Paul Westwood  
**Voice:** Angela Elliott  
Jaqui Dankworth  
**Flute:** Eddie Parker  
Andy Panayi  
**Composition:** Hugh Fraser  
Steve Hamilton  
(computer techniques)

Visiting composers include  
Django Bates

#### Associate Jazz Artists

Michael Gibbs  
Ronan Guilfoyle  
John Abercrombie  
Karlheinz Miklin  
Bernard Purdie  
John Surman  
John Taylor

"The Royal Academy's Jazz Orchestra put on an impressive display of the compositional and performing talents of its fourth-year students"

John Fordham, *The Guardian*, April 1999

#### Department Administrator:

Christabel Jackson MA, BMus

Telephone: 020 7873 7338

Email: jazz@ram.ac.uk

The Academy's jazz course is an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance, with opportunities to play both within and outside the Academy. Restricting the course to small numbers of students enables each year to form a combo that plays together extensively: the interaction between players develops to an exciting degree, perhaps creating lifelong musical associations.

Many of the finest jazz performers, from John Coltrane to Kenny Wheeler, have been great composers too. At the Academy we aim to continue this tradition, with a full and varied course in composition and arranging. It is also important to cover many aspects and forms of jazz music and applications within other genres, so that each student may well have found their own creative voice and have begun to develop this to an extent by the time they graduate. We bring many performers on the world jazz scene into the Academy, as often as possible to play with students.

The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

#### Some highlights from 1999/2000

- ▶ ensembles taken by some of Europe's leading jazz musicians and composers including Julian Argüelles, Iain Ballamy, John Etheridge, Anthony Kerr, Mark Lockheart, John Parricelli, Martin Speake, Jean Toussaint and Steve Waterman
- ▶ four-day festival of John Coltrane's most ground-breaking works
- ▶ concert of the music of Jimi Hendrix, transcribed by senior students
- ▶ series of workshops by Barak Schmool exploring world music
- ▶ release of the sixth annual course CD – see page 10

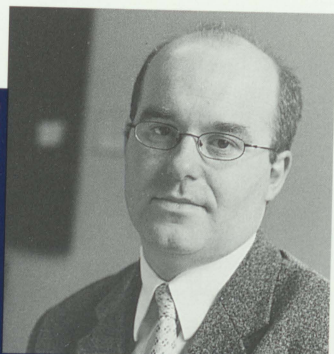


Jazz



# Historical Performance

## Head of Historical Performance



**Laurence Cummings** MA, ARCM, FRCO

Studied at Oxford University and the Royal College of Music. Plays harpsichord and organ continuo with many of the world's leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, The Gabrieli Consort and the Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Co-director of London Handel Orchestra. Head of Historical Performance since 1997.

### Consultant

Christopher Hogwood CBE, Hon RAM  
(Visiting Professor)

### Strings

Simon Standage MA (Baroque Violin)  
Monica Huggett FRAM (Lute)  
Elizabeth Wallfisch FRAM  
(Modern & Baroque Violin)  
Jan Schlapp ARAM (Baroque Violin)  
Jennifer Ward Clarke Hon ARAM  
(Baroque Cello)  
Richard Campbell  
(Viola da Gamba & Violone)  
Laurence Dreyfus PhD, MPhil, BA,  
Dip SUP (Brussels), Hon RAM (Viola da Gamba)  
Elizabeth Kenny MA, ARAM (Lute & Theorbo)

### Woodwind

Peter Holtslag Hon ARAM (Recorder)  
Lisa Beznosiuk Hon RCM (Baroque Flute)  
Sophia McKenna Hon ARAM  
(Baroque Oboe)  
Keith Puddy FRAM, FTCL  
(Modern and Classical Clarinet)  
Andrew Watts (Baroque Bassoon)

### Brass

Andrew Clark Hon ARAM, GGSM  
(Natural Horn)  
Robert Farley Hon ARAM  
(Natural Trumpet & Cornetto)  
Iain Wilson ARAM, FTCL  
(Natural Trumpet & Cornetto)  
Susan Addison (Early Trombone)  
Stephen Wick (Serpent, Ophicleide)  
Anthony Halstead  
(Visiting Professor, Natural Horn)  
Jeremy West (Visiting Professor, Cornetto)

### Historical Keyboards

Virginia Black FRAM (Harpsichord)  
Terence Charlston MA, MMus, ARAM,  
FRCO (Harpsichord & Basso Continuo)  
Laurence Cummings MA, ARCM, FRCO  
(Harpsichord & Basso Continuo)  
Kenneth Gilbert Hon RAM  
(Visiting Professor of Harpsichord)  
Neal Peres da Costa (Fortepiano)  
Andreas Staier (Visiting Professor)  
John Toll MA, FRCO, Hon ARAM  
(Harpsichord & Basso Continuo)

### Voice

Paul Esswood Hon RAM  
Ian Partridge CBE, Hon RAM, LGSM

**Department Administrator:** Helen Thorp BA

**Telephone:** 020 7873 7379 **Email:** [historical.perf@ram.ac.uk](mailto:historical.perf@ram.ac.uk)

The faculty offers intensive training in all aspects of historically informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on period instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras – one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire – regularly rehearse and give concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by the Academy's eminent teachers, who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments. The faculty also participates regularly in the London Bach Festival.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.

### Some highlights from 1999/2000

- ▶ London Bach Festival, including cantatas with the period instrument baroque orchestra
- ▶ a Spitalfields Festival concert with the Becket Ensemble at the Royal Academy of Music
- ▶ masterclasses including Lucy van Dael and Kenneth Gilbert
- ▶ performance classes with Micaela Comberti, Jed Wentz, Paul Goodwin and Ingrid Seiffert
- ▶ Baroque French Cantata project with Stephen Preston
- ▶ visiting orchestral directors Catherine Mackintosh, Monica Huggett and Lucy van Dael





# Academic Studies

## Head of Academic Studies



**Jeremy Summerly** MA, MMus, Hon ARAM

Undergraduate at New College, Oxford and postgraduate musicology student at King's College London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990-6. Has conducted over 30 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms début in 1999. Freelance broadcaster and writer/presenter of a variety of BBC Radio 3 programmes. BBC Studio Manager 1982-9. Academic Studies Lecturer at the Academy since 1989 and Head of Academic Studies since 1996.

**Telephone:** 020 7873 7352 **Email:** [academic.studies@ram.ac.uk](mailto:academic.studies@ram.ac.uk)

**Michael Allis** PhD, MMus, BMus  
**George Biddlecombe** MA, PhD, ARAM, GRSM, LRAM, ARCM  
**Timothy Bowers** DPhil, BMus, ARAM  
**Ruth Byrchmore** MMus, BMus, ARAM  
**Sarah Callis** PhD, BA, Hon ARAM  
**Jonathan Freeman-Attwood** MPhil, BMus, Hon RAM  
**Amanda Glauert** MA, PhD, ARCM  
**Neil Heyde** MMus, BMus, Hon ARAM  
**Colin Huehns** MA PhD  
**Gerard McBurney** BA, Hon ARAM  
**Ian Partridge** CBE, Hon RAM, LGSM  
**Curtis Price** AM, PhD, Hon RAM  
**Patrick Russill** MA, Hon RAM, Hon FGCM  
**Peter Sheppard Skærved** ARAM, LRAM (Academy Research Fellow)  
**Jeremy Summerly** MA, MMus, Hon ARAM  
**William Whitehead** BA, MMus, FRCO  
**Members of the teaching staff at King's College London**

### Supporting Studies

**Roderick Chadwick** MA, MMus, LRAM (Head of Supporting Studies)  
**Denise Ham** GTCL, LTCL, Hon ARAM, ARCM (Conducting)  
**David Pettit** MA, BMus, FRCO, Hon ARCM, Hon FTCL, Hon ARAM (Aural Training)  
**Kenneth Reay** ARAM, LRAM (Technology)  
**Nicholas Walker** ARAM, LRAM (Keyboard Skills)

### Humanities

**Michael Hrebeniak** BA (English Language & Literature)  
**Members of the teaching staff at King's College London**

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers. Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London.

### Performance Perspectives at the Academy

The Academy hosts monthly research colloquia entitled 'Performance Perspectives'. These open talks, discussions and practical sessions invite distinguished guests to reflect critically on current performance issues, opening up wide-ranging debate across the spectra of performance and composition, theory and practice. With its new doctoral programmes (in Performance Practice and Composition) and the York Gate 'Living Museum', the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.



A corner of the Academy's well-stocked library

Historical  
Performance

Academic  
Studies



### Basics

The Academy is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire:

- ▶ teaching studios
- ▶ rehearsal and lecture rooms
- ▶ large concert rooms
- ▶ a modern opera theatre
- ▶ a large concert hall (the Duke's Hall)
- ▶ a recently updated stock of pianos
- ▶ a well-equipped Library
- ▶ good restaurant and bar facilities
- ▶ a significant provision in electronic and recording studios, which can be used for student performances or for making demonstration tapes

There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-11.30pm during term-time and on a more restricted basis at weekends and in vacations. The recent acquisition of 1-5 York Gate (next door to the Academy) provides an invaluable extension to teaching and practice facilities. A comprehensive conversion project, due for completion in late-2001, incorporates a new 200-seat Recital Hall as well as York Gate's 'living museum', which will display many of the Academy's valuable and historic instruments and manuscripts.

### Library and Special Collections

In addition to the facilities you would expect for undergraduate and postgraduate students, the library's historical collections make it a significant centre for academic research.

The library has over 125,000 items and provides essential materials for Academy programmes, with a large stock of books and sheet music including significant collections of early printed and manuscript materials. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD and DAT players and record/cassette decks, a video player and a substantial library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. Students can apply for access to King's College and University of London libraries, and an inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available through an on-line catalogue.

The Library also houses a Sir Arthur Sullivan archive and a Sir Henry Wood archive presented by the late Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, and Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* and *Serenade to Music*. A grant from the National Heritage Memorial Fund has assisted in the purchase of the Robert Spencer Collection – one of the finest sets of Early English Song and Lute music, as well as a fine collection of lutes and guitars. When the Academy's on-site museum opens in 2001 many items will be on public view for the first time.

Guides to the collections are available from the Librarian.



Librarian Kathy Adamson examines a rare manuscript

The Orchestral Library has about 4,000 sets of orchestral parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

### Instruments

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world which includes Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

*Masterpieces of Italian Violin-Making 1620-1850*, by David Rattray, the Academy's Instrument Custodian, is a valuable guide to a selection of the collection. A second, expanded edition, covering 40 instruments, is currently in preparation.

### Computers

Workstations are available for students throughout the Academy's opening hours, equipped with academic and professional applications including word-processing, spreadsheets, scanning and desk-top publishing. The acclaimed Sibelius package is available for state-of-the-art music notation. Students have free access to email and the web. The Academy provides training in the use of this equipment, helping students to master the management and promotional skills needed by professional musicians today.

The Academy's own web site is at [www.ram.ac.uk](http://www.ram.ac.uk).



# support networks

### International Students

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses are compulsory for non-English-speaking overseas students who fail to satisfy a minimum English-speaking requirement. A handbook for international students is available from the Registry and gives many useful hints.

The Overseas Liaison Officer is pleased to give advice on any aspect of concern to international students.

### The Student Union

All students are automatically members of RAMSU, the Academy student union. RAMSU is led by an elected student president and a committee of friendly Academy students. As well as welfare services and international representation, it runs a variety of societies, adaptable to demand. Current active societies include Tai Chi, the Christian Union and various sports including our prize-winning football team. Regular meetings with the Board of Management ensure that students' opinions are understood and acted upon. This has most recently made possible a comfortable and welcoming new students' common room.

Social activities are an essential part of Academy life. Specific events include a Rag Week, termly balls, themed parties and freshers' week. Other frequent events include karaoke, bouncy boxing and games nights. RAMSU is run in close contact with the University of London Union, giving Academy students access to their wide range of facilities.

### Accommodation

The Academy has access to a wide range of accommodation, including hostels in the University of London. Information will be sent at the end of February to all applicants who are offered a place. Please address enquiries to the Estates Office.

### Counselling

The fully-integrated pastoral team is led by the Counsellor. The Academy has a designated Chaplain from the University of London chaplaincy.

### Health

The Academy aims to prepare students for a lifetime's professional career, for which long-term health is crucial.

Lessons from members of the Society of Teachers in Alexander Technique (see the following page) are recognised as helping to prevent problems in the future.

The Academy also works with a broad range of medical specialists who deal with difficulties related particularly to performing musicians. Close links exist with a number of London's excellent teaching hospitals.

### Scholarships and Bursaries

Entrance Scholarships are awarded to selected candidates following Entrance Auditions. The Academy is also able to offer bursary awards to a select number of undergraduate and postgraduate students. Funds vary from year to year but the Academy tries to make available as much money as it can for students. Enquiries should be made to the Registry.

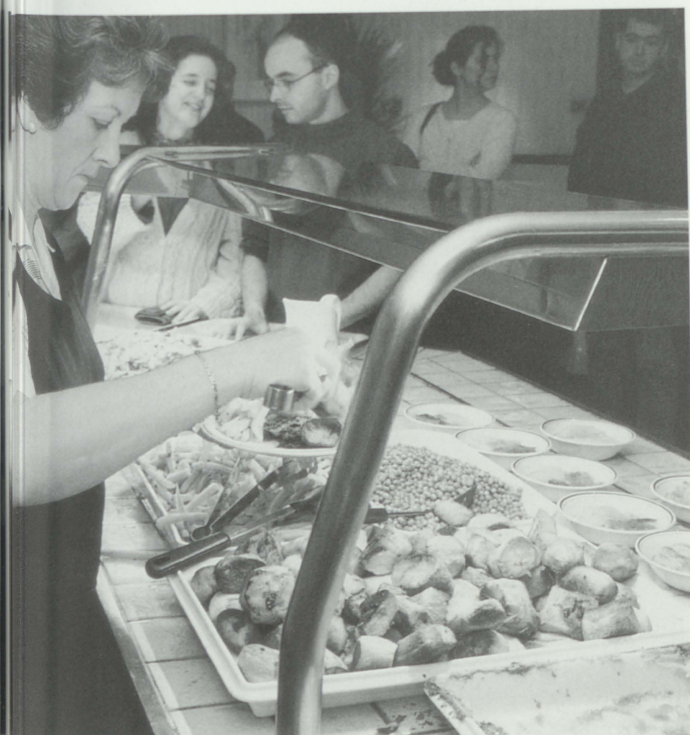
### Associated Board International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate courses or for one (or possibly two) years in the case of postgraduate courses. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate more advanced technical and musical accomplishment.

Further information is available from the Associated Board of the Royal Schools of Music at 14 Bedford Square, London WC1B 3JG (email [international@abrsbm.ac.uk](mailto:international@abrsbm.ac.uk), fax +44 20 7631 3019).

All applications for International Scholarships should be made directly to the Associated Board by 31st January 2001.

General  
information



The Academy's restaurant deservedly has an excellent reputation



# preparation for professional life

## ALEXANDER TECHNIQUE Members of the Society of Teachers of the Alexander Technique

Lady Davis Hon FRAM  
Graham Griffiths ARAM  
John Hunter  
Ilana Machover  
Judith Magidov  
Dorothea Magonet Hon ARAM  
Paul Moore  
Jan Steele

## MUSIC IN THE COMMUNITY Graeme Humphrey ARAM (Director) Margaret Hubicki MBE, FRAM, FRSA (Consultant)

### Alexander Technique

Many performers believe the Alexander Technique to be an indispensable foundation for their professional skills. The Technique is based on an understanding of the body in relation to the stresses and demands of life. It allows the

release of unnecessary tensions, the changing of habits acquired through years of physical misuse, and the prevention of interference with delicate mechanisms of balance.

The discipline is of particular value to young musicians as they prepare to enter a demanding and competitive profession. Students can apply for a course of weekly individual lessons, and small group sessions are available for those who have taken classes in the past.

### Music in the Community

This programme is designed to broaden student horizons and, at the same time, create links with the local community. Small ensembles are taken into local schools to give concerts and demonstrations – to date over 2000 local school children have attended these concerts – and instruction is given in presentation and communication. Additionally, the programme prepares students in the specific demands required of artists working for the Council of Music in Hospitals and *Live Music Now!*. Contacts are also made for students who wish to involve themselves in the disadvantaged community.

### External Bookings Office

Through the Manager of External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professorial staff.

### Performance Practice & Professional Preparation

An important part of all undergraduates' training, PPPP provides training in essential skills such as administration and promotion, as well as a range of performance skills to broaden professional opportunity. See page 38.



Music in the Community

### Student Exchanges

The Academy offers a range of opportunities for overseas exchanges for both Undergraduate and Postgraduate students for periods of three months to one academic year. There are two types of exchange scheme on offer:

- SOCRATES-ERASMUS, run by the European Union, currently includes nearly 20 conservatoires including Amsterdam, Leipzig, Paris, Helsinki, Oslo, Berlin, Vienna, Malmö and Prague.
- The Academy also has individual arrangements with institutions in North America, Australia and Japan.

More information can be obtained from the Registry.

### Internal Competitions

The Academy encourages students to participate in competitions – giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

Competitive prizes and other awards have played an important part in the Academy's history. Prize funds come from bequests given to the Academy to commemorate former staff or students, and from corporate or individual sponsors who wish to acknowledge and reward outstanding performance.

All students can take part in a very wide selection of internally-organised competitive prizes. With the right planning students' competition programmes can form the basis of a wide-ranging recital repertoire.



# before starting – and after graduation

## sampling the Academy's working environment

### Open Days

Open Days are designed for any member of the public to observe Academy work-in-progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on any aspect of the Academy 'experience'. Open days are organised in late September by each department. Enquiries should be addressed in writing to the department concerned.

You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally. See [www.ram.ac.uk](http://www.ram.ac.uk) for details.

### Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place are encouraged to make early contact with the Registry. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal.

Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant faculty to organise this.

## post-graduation support

### Careers advice

Career preparation in a broad range of crucial areas in the music profession is integrated into programmes of study. The Vice Principal & Director of Studies, Heads of Studies and Course Tutors are available to give individual advice. Students also receive a copy of *Preparing for Work*, an exclusive Academy publication full of advice from members of the music profession. The Research Officer also provides support for students in the final stages of their study.

### The Music Box: support in developing your career

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company) provides invaluable advice and information for students seeking to develop a career. Fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

## additional support groups

**The Committee of Development** comprises Sir James Spooner (Chairman), Julia Allen, Stephen Beharrell, David Brewer, Sam Gordon Clark, Nicky Oppenheimer and David Scroggie, and seeks funds to help underwrite the Academy's educational plans – including sponsorship for events and new courses, endowments for teaching posts and finance for all aspects of student welfare and recreation. The Development Office also publishes regular Newsletters and co-ordinates fund-raising events.

**Director of Development:** Peter Shellard BA, Hon FRAM

**The RAM Guild** was founded in 1988 and draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. It supports student performances and activities, and has its own special events and receptions.

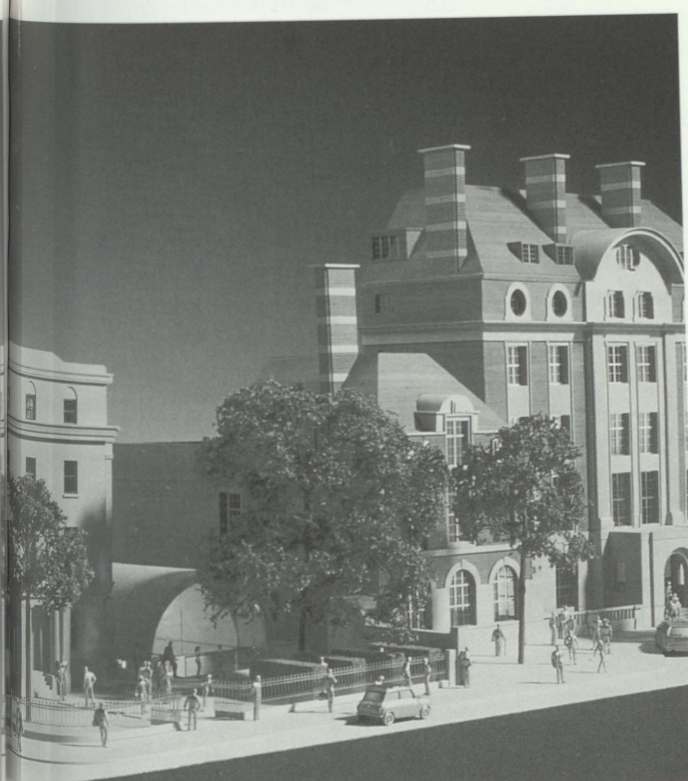
**Chairman:** Norman Tattersall FRAM

**The Friends of RAM** involve the public in the Academy's musical and social life. Over 500 supporters can attend special events, receptions and parties while helping the Academy in its life and work. For more information please telephone the Membership Secretary, 020 7873 7333.

**Chairman:** Richard Ashby

**The RAM Club** was founded in 1889 and promotes social activities among former students of the Academy. The Club has 1600 members – students are especially welcome.

**President, 1999-2000:** HRH The Duchess of Gloucester, GCVO



An architect's model of York Gate, connected to the main Academy building by the new barrel-vaulted Recital Hall which is due for completion in 2001



# BMus (London)

The Academy's four-year undergraduate degree was the first of its type in the UK. This pioneering and integrated course is designed to promote the highest levels of practical skills at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international music professionals of tomorrow.

The Academy is a fully independent college of the University of London. The BMus is a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. The two BMus tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

Full descriptions of each component of the programme are given on the next three pages.

Details of admission procedures (including auditions, if appropriate) are on pages 45-48.

Performance course	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study & Faculty Activity	1.5	1.5	1.5	1.5	6.0
Ensembles	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
Topics in Music History	0.5	—	—	—	0.5
Performance Practice	—	0.5	—	—	0.5
Professional Preparation	—	—	0.5	—	0.5
Class Elective (minimum requirement)	—	—	0.5	0.5	1.0
Humanities (minimum requirement)	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.5	3.0	14.0

Jazz course	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study & Faculty Activity	1.5	1.5	1.5	1.5	6.0
Ensembles (workshops/Big Band)	0.5	0.5	1.0	1.0	3.0
Aural/Transcription/Keyboard Skills	0.5	0.5	—	—	1.0
Composing & Arranging Theory	0.5	0.5	0.5	0.5	2.0
Jazz History	—	0.5	—	—	0.5
Class Elective (minimum requirement)	—	0.5	0.5	0.5	1.5
Humanities (minimum requirement)	1 x 0.5 in 4 years				0.5
Course units per year	3.0	3.5	3.5	3.5	14.5

Composition course	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study & Faculty Activity	1.5	1.5	1.5	1.5	6.0
Courses for composers	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
Topics in Music History	0.5	—	—	—	0.5
Performance Practice	—	0.5	—	—	0.5
Professional Preparation	—	—	0.5	—	0.5
Class Elective (minimum requirement)	—	—	0.5	0.5	1.0
Humanities (minimum requirement)	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.5	3.0	14.0

Media & Applied Music course	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study & Faculty Activity	1.5	1.5	1.5	1.5	6.0
Courses for MAAM composers	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
Performance Practice	—	0.5	—	—	0.5
Professional Preparation	—	—	0.5	—	0.5
Class Elective (minimum requirement)	—	—	0.5	0.5	1.0
Humanities (minimum requirement)	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.5	3.0	14.0



### The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress, and any other aspects of their course of study.

With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, including those arising from cultural differences.

### Principal Study

(1.5 course units per year)

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (eg piano for an oboist) or Related Study (eg piccolo for an flautist).

Students are assessed through a combination of:

- (i) Annual Examination in May/June
- (ii) Professorial Reports.

### Ensembles

(0.5 - 1 course unit per year)

All performance activities are assessable in the BMus degree scheme. Those activities not assessed under Principal Study are assessed under Ensembles (0.5cu) in Years 1-4. In Years 3 & 4 an additional 0.5cu in Chamber Music is available for most instrumentalists (Chamber Music is also a vital element in Years 1 & 2 and constitutes 50% of the Ensembles course). For composers and MAAM students, vocational courses are available to the equivalent course unit value.

### Ensembles for orchestral players

The Academy provides comprehensive orchestral training (see page 19). Orchestral planning generally follows a four-year cycle:

*Year 1:* String students play in String Orchestra; Woodwind, Brass, and Percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.

*Years 2 & 3:* Students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble. They will also take part in Media & Applied Music sessions.

*Year 4:* Students will be involved in Sinfonia, Manson Ensemble (contemporary) and brass ensembles.

Top string players are selected for the Royal Academy Soloists by audition.

There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from the Sinfonia. The popular *free on Fridays* lunchtime concert series draws on players from all years.

Students are not generally required to perform in more than one orchestra in the same week. All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

*Assessment:*

Strings (except Double Bass but including Harp), Woodwind, and Brass are all assessed 50% orchestra and 50% chamber music.

Double Bass is assessed 100% orchestra or 50% orchestra and 50% chamber music.

Orchestral Studies are assessed by Heads of Department in close consultation with visiting conductors where appropriate. Orchestral auditions and knowledge of extracts are also assessed as key elements of the course.

### Ensembles for guitarists

These include guitar ensemble, mixed ensemble, and guitar & voice. Students present a *minimum* of three coached performances a year. All categories are covered in each year of study and carry equal weighting in assessment.

### Ensembles for singers

These include choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language & lieder, French song, English song, and opera. In Years 3 & 4 these elements are divided into two courses: *Stagecraft and Opera* (0.5cu) and *The Craft of Singing in Modern European Languages* (0.5cu).

### Jazz Ensembles

(0.5 course unit per year)

Big Band (35%), other Ensembles including workshops & combos (65%).

### Undergraduate Student Concerts

Lunchtime concerts take place on Tuesdays, Wednesdays and Thursdays. By agreement with their teacher, students may submit a concert proposal to the Concert Manager. Scheduled programmes are posted on the Concert noticeboard. All performances are assessed and contribute towards course units for Ensembles. In exceptional cases undergraduate students may perform in Tuesday early-evening concerts in the Duke's Hall.

### Courses for composers

(0.5 course unit per year)

*Techniques of Composition* (Years 1-4, 0.5cu) covers fundamental technical and structural concepts of composition from the tenth century to the present day. In addition *Instrumentation and Computer Transcription* (0.5cu) and *Advanced Orchestration* (0.5cu) are studied in Years 2 & 3 respectively.

### Courses for Media & Applied Music

(0.5 - 1 course unit per year)

Years 1 & 2 (0.5 units per year):  
Commercial Workshop (75%),  
Manson Ensemble (25%).

Years 3 & 4 (0.5+0.5 units per year):  
(i) Commercial Workshop (100%)  
(ii) Manson Ensemble (50%) and  
Symphonic Workshop (50%)

BMus  
programme



## Course descriptions: Academic & Supporting Studies

### Academic Studies

*The Academic Studies courses are designed to equip students with additional skills and knowledge to assist them in their careers as professional musicians.*

#### Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. One half of the academic year takes the form of a taught course leading to written examination, while the other half is dedicated to project work chosen by each student.

#### PPPP (Performance Practice & Professional Preparation)

A core component in Years 3 & 4, this course offers

- ▶ Investigation of performance techniques and interpretative issues. This equips students with tools to investigate often unfamiliar musical repertoire in both historical and contemporary contexts.
- ▶ Practical training in skills essential to many of today's musicians such as administration and promotion. In the second semester of Year 3 students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

#### Class Electives

Offered to students from the second year onwards, class electives encourage exploration of specific repertoire (eg Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (eg Instrumentation, Specialist Keyboard Skills, Score Analysis, Counterpoint, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.



#### Topics in Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

#### Humanities

Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas which are inextricably linked to music.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

### Supporting Studies

*The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.*

#### Aural Training

A compulsory part of the programme in Years 1 & 2, with students given the option to continue beyond the foundation level. Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture, while improvisation and acoustic awareness are taken at the higher level.

#### Keyboard Skills

Compulsory for Principal-study keyboard players. The curriculum covers score-reading, harmonisation, improvisation (including elements of jazz) and accompaniment. Foundation training is available for students with limited keyboard experience.

#### Conducting

All students are taught the basic elements of baton technique and ensemble training.

#### Technology

An introductory course for all students, covering computer production techniques necessary to the contemporary performer.

#### Art of Teaching

Specialist classes in vocal and instrumental teaching are held for undergraduates, contributing part of the requirements for the Licentiate (LRAM) Diploma of Teaching.



## Entry, Assessment & Graduation

### Entry to the BMus programme

Students who have been offered an Academy place and have achieved the necessary academic or language qualifications will be fully accepted onto the BMus programme by the time they arrive at the Academy in September.

In some cases, students will enter the Academy without the necessary academic or language qualifications and therefore without matriculating onto the BMus. All students follow a full programme of undergraduate study whatever their status. Non-matriculated students will normally register through the University following successful completion of all parts of their first year, after which they matriculate onto Year 2 of the BMus programme.

### Entry to the BMus programme other than in Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

1. Exchange students from another institution (where credit can be transferred back to the home institution). Many students enrolled at the Academy are encouraged to take a year abroad at another institution as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.
2. Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

### University of London regulations state:

A student registering for the BMus degree in Performance at King's College London shall follow the course over four consecutive years of full-time study.

In order to qualify for the BMus degree in Performance, a candidate must have satisfied the examiners to a value of at least 12.0 course units within the degree programme, of which 6.5 course units shall be in the subjects of Performance Studies, one course unit in Music History or Analysis or Performance Practice and Professional Preparation (PPPP) and one half course unit in Humanities. Not more than three course units shall be in elective subjects.

*NB: Regulations and course requirements are reviewed annually and may be subject to change.*

### Assessment of Course Units

- a) Course unit marks in the BMus (London) consist of marks for Principal studies and others for academic studies in a ratio which reflects the practical bias of the degree. The ratio between Principal and academic studies varies from student to student, though the Principal study element is given the highest priority.
- b) The degree is weighted over the four years at a ratio of 1:2:3:5 for students registered on the course for all four years. Students for whom this does not apply (eg those taking a year abroad or who join in Year 2) should consult their Tutor.
- c) Course work and/or examinations determine the marks given for a course unit.
- d) Degree classifications are determined by the above ratios. Once students have achieved the minimum requirement, results are then scrutinised by the Examinations Board and submitted to Senate House for ratification. Credit is given for both the depth and the quality of degree work.

### Examinations

The Principal-study band (1.5 cus) comprises two parts: Principal-study Examination and Professorial Assessment.

#### Principal-study Examinations

Principal-study examinations are held in May/June in each academic year. A timetable of examinations is published early in the summer term by the Registry. Students take exams in Years 1-4 of their course.

All students receive a copy of their Principal-study examination reports with classification but not percentage marks.

The final Principal-study examination takes the form of a recital (except for composers, who submit a portfolio), with additional elements according to Faculty.

Students may also obtain the Teachers' Licentiate Diploma (LRAM) which is normally awarded after completion of three years' studentship. To do so they must achieve the following:

- ▶ Principal-study examination (Year 3)
- ▶ Aural: Level 3 (Assessment)
- ▶ Satisfactory completion of all other academic requirements for years 1 & 2 of the BMus course
- ▶ Art of Teaching: Full attendance at seminars and workshops and a viva voce examination. The technical part of this section involves the teaching of technique and the ability to correct technical problems, giving examples from the scale/arpeggio list. Attendance is mandatory.

### Professorial Assessment

A Professorial Assessment for each student is submitted in April. A mark is awarded for achievement and effort during the academic year. Marks are subject to moderation by Heads of Departments.

### Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

### Classification of degrees

In awarding Honours, examiners take into account the total number of passes obtained, the standard at which the course-units have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Any student near the boundary of a Class, or for whom any unusual circumstances should be taken into account, is given special consideration to ensure that justice, rather than mere arithmetic, is done.

On successful completion of the course, students are awarded an Honours or Pass degree on the basis of a weighting scheme.

**BMus  
programme**





# Postgraduate Programmes



Introduction by Amanda Glauert MA, ARCM, PhD, Hon ARAM  
Head of Postgraduate Programmes

A specialist in Lieder studies, with a particular interest in 18th and 19th century aesthetic theory. Recent publications include *Hugo Wolf and the Wagnerian Inheritance* (Cambridge University Press), and an essay on Beethoven's songs for the Cambridge Beethoven Companion. Also performs as a member of the Castellani String Quartet and the Amadeus Chamber Orchestra.

## Our range of programmes

The Academy offers the following programmes at postgraduate level:

- ▶ *Postgraduate Diploma in Performance*
- ▶ *Masters in Performance*
- ▶ *Masters in Composition*
- ▶ *Postgraduate Diploma in Musical Theatre* (see p24)
- ▶ *MPhil/PhD in Composition or Performance Practice*

After becoming a full member of the University of London in September 1999, the Academy has undertaken a large-scale review of its postgraduate programmes. We have introduced a system of credit-modules for the Diploma and Masters programmes which **allows students to develop their own programme**, in consultation with their teachers, around a clearly outlined framework.

## Programme structures

Each programme (apart from Musical Theatre, see p24) has an area of 'Faculty Activity' where students are required to build up a range of skills particular to their instrument or voice and career direction. This is offset against the central pattern of the one-to-one lesson which is common to all postgraduate programmes, and the demands of a final recital (or portfolio submission for composers). The standard of the final recital is high, and set at the same level for performers on the Diploma or the Masters programme. All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full.

## Choosing Specialist options

On both the Diploma and Masters programmes performers develop areas of 'Specialist Performance' and choose assessment options most suitable to their career path, including aspects of concert promotion and educational work (according to faculty). On the Masters programme performers work on both traditional academic assignments and performance-based projects, so that they can engage in Performance Research as performers and scholars alongside the Academy's growing community of doctoral students. Postgraduate composers are also expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

## Which programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. Masters applicants are required to send in samples of their written work or compositions, and doctoral students have to submit a fully developed research proposal before being called to an audition. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

## Programme Duration

Some postgraduate programmes follow a standard length of study, like the 9-month Postgraduate Diploma in Musical Theatre and the Masters in Composition, which usually lasts two calendar years (24 months). The Diploma and Masters in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, their educational needs, and their funding position. The Conducting and the Opera programmes usually last three years.



# Postgraduate Performance

The Postgraduate Diploma in Performance aims to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards and respond to the changing demands of the profession. The course aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, in performance classes and masterclasses, in the annual Composer Festivals, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

Core Performance	Specialist Performance
<p><b>Final recital of c.45-60 minutes (60 credits)</b>  <b>Which may include (according to faculty)</b>                      ▶ Duo ▶ Chamber ▶ Orchestral Aspects  <b>Faculty-Specific Requirements:</b>                      ▶ Opera Production ▶ Jazz Production</p> <p><b>Profile Report on Faculty Activity (30 credits)</b>  <b>Reports on the student's faculty activity (according to Faculty Requirements) from</b>                      ▶ Individual Lessons ▶ Concerts                      ▶ Performance Classes ▶ Masterclasses                      ▶ Technical Testing ▶ Orchestral Excerpts                      ▶ Ensemble Activity ▶ Instrument Maintenance</p>	<p><b>Presentation (30 credits)</b>  <b>One of</b>                      ▶ Concerto Assessment                      ▶ Concert Presentation                      ▶ Assessed Workshop  <i>(as agreed with the student's Head of Study)</i></p> <p><b>Faculty-Specific Requirements:</b>                      Some students follow a faculty-specific form of assessment, such as                      ▶ Opera Scenes                      ▶ Piano Accompaniment Skills Test</p>

## Core Performance

### Aims and Objectives

The central component for diploma and masters students at the Academy, designed to equip them as musicians with the breadth and depth of experience to meet the demands of the performing profession at the highest level, and to exert a significant leadership within it.

### Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality, which is convincing in live concert performance – in both solo and ensemble contexts. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance in relation to those expectations.

## Specialist Performance

### Aims and Objectives

This credit-component allows students to develop a particular career direction in response to their vocational and, in some cases, research-style interests as performers.

### Learning Outcomes

Students will be equipped to perform to a high-level in a 'real-life' performance context that they have elected as relevant to their vocational and, in some cases, research-style interests. They will thus have demonstrated their confidence in adapting their presentational skills as performers to the demands of a particular practical and, in some cases, academic context.

Postgraduate programmes



# Performance MMus (London)

*The Performance MMus Programme has been created in response to the growing interest in Performance Research. The programme will interest students who wish to combine high-level performance opportunities with academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. Playing standards are judged at an equivalent level to the Postgraduate Performance Programme.*

*Entry is highly competitive. The programme is however designed to meet the needs of diverse students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.*

Core Performance	Specialist Performance	Project Work
<b>Final recital of c.45-60 minutes (60 credits)</b> Which may include <i>(according to faculty)</i> ▶ Duo ▶ Chamber ▶ Orchestral Aspects <b>Faculty-Specific Requirements:</b> ▶ Opera Production ▶ Jazz Production  <b>Profile Report on Faculty Activity (30 credits)</b> <b>Reports on the student's faculty activity</b> <i>(according to Faculty Requirements) from</i> ▶ Individual Lessons ▶ Concerts ▶ Performance Classes ▶ Masterclasses ▶ Technical Testing ▶ Orchestral Excerpts ▶ Ensemble Activity ▶ Instrument Maintenance	<b>Presentation (30 credits)</b> <b>One of</b> ▶ Lecture Recital ▶ Concert Assignment  as supported by <b>MMus Courses</b> in ▶ Critical Musicology for Performers OR ▶ Performance Analysis <i>(or King's College, London / Faculty elective)</i>	<b>Project (60 credits)</b> <b>One of</b> ▶ Dissertation (c. 10,000 words) ▶ Repertoire Project  as supported by <b>MMus Seminars</b> in ▶ Research Methodology OR ▶ Preparing Performance Texts

## Core Performance Aims and Objectives

The central component for diploma and masters students at the Academy, designed to equip them as musicians with the breadth and depth of experience to meet the demands of the performing profession at the highest level, and to exert a significant leadership within it.

### Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality, which is convincing in live concert performance – in both solo and ensemble contexts. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance in relation to those expectations.

## Specialist Performance Aims and Objectives

This credit-component allows students to develop a particular career direction in response to their vocational and, in some cases, research-style interests as performers.

### Learning Outcomes

Students will be equipped to perform to a high-level in a 'real-life' performance context that they have elected as relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills as performers to the demands of a particular practical and, in some cases, academic context.

## Project Work Aims and Objectives

This is the credit-component that allows MMus students to take initiative in developing their own strand of musicological and/or performance research, and to follow it through in academic and/or practical terms.

### Learning Outcomes

Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes and methodologies which allow such aims to be realised in academic and/or practical terms. They will developed a critical awareness of the current debates within practice-based research and/or musicology, and have identified their own position in relation to them. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.





# Composition MMus (London)

*The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator. The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme. The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.*

Core Composition	Project Work
<b>Portfolio (90 credits)</b> Six items, as specified in faculty requirements and negotiated with the Head of Department	<b>Analysis Project (30 credits)</b> A written project of c. 5,000 words
<b>Profile Report on Faculty Activity (30 credits)</b> Reports from individual lessons and from coursework in: <ul style="list-style-type: none"><li>▶ Conducting</li><li>▶ Orchestration</li><li>▶ Analysis</li><li>▶ Skills Tests (including Take-Away paper and special projects)</li></ul>	<b>Concert Presentation (30 credits)</b> Students organise and present a concert of their own music.

## Core Composition

### Aims and Objectives

The central component of the masters programme, designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

### Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

## Project Work

### Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

### Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation – whether in the context of a seminar, rehearsal or concert – so combining academic and practical skills.

Postgraduate  
programmes



# Research Programmes

*The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students achieving the highest possible practical standards.*

## Doctorate in Performance

### Aims and Objectives

The Doctoral Programme in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and to gain a lectureship within a higher education institution specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

### Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

### Entry to the programme

On entry students submit a detailed research proposal outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes). The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

### Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD). Students support their thesis with a public lecture-recital or recital with notes/commentary.

### More information

Candidates should feel free to contact Amanda Glauert, Head of Postgraduate Programmes, to discuss any aspect of the programme.

### Teaching delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced supervision rate. Supervision hours are divided between academic and practical supervision as negotiated with the Academy's Research Degrees sub-committee and the student's principal supervisor. As a support to their studies, composers attend the New Repertoire Forum and performers attend the Academy's postgraduate research seminar.

## Doctorate in Composition

### Aims and Objectives

The Doctoral Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and to reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

### Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

### Entry to the programme

On entry students submit a detailed research proposal outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

### Assessment

As a final assessment students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

### More information

Candidates should feel free to contact Simon Bainbridge, Senior Lecturer in Composition, to discuss any aspect of the programme.



# Application procedure

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2001 will take place at the Royal Academy of Music in the week beginning 11th December 2000.

Please note, however, that some auditions may take place in the week beginning 4th December.

September/October 2000	<b>Open Days:</b> for details see the attached sheet, visit <a href="http://www.ram.ac.uk">www.ram.ac.uk</a> or contact the faculty direct
6th October 2000	<b>Application forms deadline</b> (except conducting, Choral Direction and USA auditions)
20th October 2000	<b>Portfolio deadline</b> for Composition, Jazz and Media & Applied Music
27th October 2000	Deadline for submission of <b>recordings</b> ; deadline for <b>Hong Kong applications</b>
November 2000	<b>Auditions in the Far East</b>
4th-16th December 2000	<b>Auditions in London</b> (mainly 11th-16th December)
8th January 2001	Application deadline for <b>Conducting, Choral Direction and USA auditions</b>
15th January 2001	Application deadline for <b>applications from research candidates</b>
March 2001	<b>Auditions in the USA</b>

## Application Procedure

Applicants must fill in and return an official application form with an application fee. The fee for those auditioning in London or submitting a recording is £50 Sterling. The application fee for candidates auditioning in the USA is £120 Sterling. Your application form and fee must reach the Registry no later than 6th October 2000 (8th January 2001 for conductors, choral directors and USA candidates).

The Academy will accept the following methods of payment: sterling cheque, Eurocheque, postal order, money transfer (bank details available from the Registry), cash (please do not send cash by post).

Those who wish to be considered after 6th October may be placed on a waiting list for an audition; an additional late fee of £10 is payable by those subsequently called for audition.

If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded (half the fee for all composers). Refunds will only be made in Sterling. Candidates for the MMus programme must submit examples of essay work with their application. Those who are considered unsuitable for the programme will be invited to audition for the Postgraduate Diploma instead. If these candidates do not wish to take up this offer, a half-refund of their application fee will be made. Students who subsequently withdraw before attending the audition will not be entitled to a refund.

The Academy may hold late auditions for candidates unable to attend in December (e.g. due to illness). However, because of the strict numbers of places available within each faculty, late auditions will not be held if faculty quotas are already reached.

## International Candidates

All European candidates must attend the main auditions in December 2000. Other overseas candidates are strongly advised to do likewise (but also see below):

### Candidates from North America

All candidates living in Canada or the USA must attend for audition in either London (December 2000) or the USA (March 2001, New York and Boston). **USA auditions are not open to Composers, Conductors, Choral Directors or Musical Theatre applicants (see Your Audition).**

Candidates wishing to attend an audition in the USA must return their application form to the Registry by 8th January 2001. Applicants may download an application form from [www.ram.ac.uk](http://www.ram.ac.uk).

There will be a fee of £120. The Academy will only accept sterling cheques drawn by an American bank through a British bank.

### Candidates from Asia

Auditions take place in Tokyo, Seoul, Hong Kong and Taipei in early November 2000. All candidates living in Asian countries must attend either one of these auditions or the main auditions held in London in December 2000.

**Asian auditions are not open to Composers, Conductors, Choral Directors or Musical Theatre applicants (see Your Audition).**

Applicants from Asia should apply as follows:

**Japanese Centre:** enquiries to:  
University Consultants Europe,  
2-23-7 Ichigayatamachi, Sinjuku-ku,  
Tokyo, Japan 162-0843  
Tel. +81 3 5261 0056, fax +81 3 5261 2888

**Korean Centre:** apply direct to:  
c/o Hyeon-Jeong Ro-Shorr, 23-101 Hanyang Apt., Apkujung, Kangnamgu, Seoul  
Tel./fax +82 2 3446 3173  
Email [korean.audition@ram.ac.uk](mailto:korean.audition@ram.ac.uk)

**Hong Kong Centre:** apply direct to:  
the Registrar, Royal Academy of Music,  
Marylebone Road, London NW1 5HT, UK  
Tel. +44 20 7873 7393, fax +44 20 7873 7394  
Email [registry@ram.ac.uk](mailto:registry@ram.ac.uk)

**Taiwan Centre:** apply direct to:  
c/o Artemis Yen, Head Office,  
College of Fine & Applied Arts, No.162,  
Sec.1, Ho-Ping E. Road, Taipei 10610  
Tel. +886 2 2362 7174, fax +886 2 2392 2790

Hong Kong applications must be received by the RAM Registry by 27th October 2000. All other candidates auditioning in Asia should return their application by the date specified by the relevant centre.

## Cassette or CD Recordings

Recordings of principal study performances may only be submitted by applicants living in countries other than in Europe, Asia or North America. Recordings must be received by 27th October 2000. All recordings must be authenticated by a person in authority.

Candidates who are offered a place on the evidence of a recording must attend a confirmatory audition in the first week of the Academic year. If the audition is not satisfactory, these students may continue to the end of the first semester (January/February of the following year): fees for the second semester will then be refunded (if they have been fully paid for the year).

Postgraduate  
programmes

Your  
Audition



# Your audition

*The precise format for auditions will vary according to subject. In most cases auditions will last approximately 20 minutes (up to 30 minutes for postgraduates according to the subject). An accompanist will be available, but candidates are strongly advised to bring their own.*

## Audition requirements

Technical work (scales, arpeggios, etc) may be required of all instrumentalists.

Sight reading or quick study tests will be given to all candidates ('prepared study' for violinists).

As time is limited for some auditions, candidates may be interrupted before they have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective **undergraduates**. Appropriate aural tests may also be administered and candidates may be asked to play a piano piece which they are asked to prepare in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody as well as a short essay question of a general musical nature.

The Academy regrets that it cannot issue specimen papers.

### Violin

*All candidates:* a good knowledge of scales and arpeggios is expected; candidates should prepare the keys from G to D, major and minor. Double stops (thirds, sixths and octaves) in two keys of own choice, major and minor. All scales to be played with separate and slurred bowing of own choice.

*Undergraduates:* first movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

*Postgraduates:* first movement of a major concerto written after 1800 and a contrasting piece.

### Viola & Cello

first movement of a major concerto and a contrasting piece. A good knowledge of scales and arpeggios is expected. Candidates should prepare, in two keys of their own choice, scales and arpeggios in three octaves and double stops (thirds, sixths and octaves) in two octaves. All scales to be played with separate and slurred bowing of own choice.

### Double Bass

one piece of candidate's own choice plus two excerpts from orchestral repertoire. A good knowledge of scales and arpeggios is expected.

### Classical Guitar

undergraduates should present three pieces and postgraduates four pieces from

- (i) a contrapuntal work written between c.1550-1750
- (ii) a movement in sonata form
- (iii) a theme with variations
- (iv) a dance movement
- (v) a work, or movement(s), written after 1950.

### Harp

two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios will be sent from the Registry in mid-October.

### Woodwind

two contrasting pieces.

### Brass

a free-choice programme; one of the works should be an original composition for the instrument.

### Timpani and Percussion

detailed audition requirements will be sent from the Registry in mid-October.

### Vocal Studies (Undergraduates)

candidates should prepare a total of three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to the singer. Candidates may be required to sing only two of the three prepared works.

### Vocal Studies (Postgraduates, including London Royal Schools Opera training)

opera candidates should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation. Candidates for a preparatory opera course with a more broad-based curriculum should prepare operatic arias, an oratorio aria and a contrasting work of their own choice from the song repertoire. One of these must be sung in English or English translation.

### Musical Theatre

audition details can be obtained from the Registry or the Vocal Faculty office.

### Piano

candidates should offer a free-choice programme with a minimum of three works (undergraduates: 20-40 minutes; postgraduates: 45-60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but all candidates may specify one work which they particularly wish to perform.

### Piano accompaniment

candidates should present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship and keyboard skills may be given. *Accompanists must bring their own soloist(s) (please contact the Registry if you experience difficulties in arranging this).*







### *Répétiteurs*

candidates should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera.

A reasonable knowledge of at least two foreign languages is expected.

### *Organ*

detailed audition requirements will be sent from the Registry in mid-October (for undergraduates there is also a piano requirement). Sight reading will be presented to all candidates during the audition.

### *Composition (Undergraduates)*

candidates must send several examples of original work, including at least one large-scale orchestral/ensemble piece.

*Composition (Postgraduates)* candidates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Candidates should submit two examples of their written work (in English).

**Candidates must send their portfolio to the Registry by 20th October 2000.**

### *Media & Applied Music*

applicants should present a wide variety of their pieces – both compositions and arrangements – in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied by either tapes or CDs. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media. Applicants should remember

that this is not a song-writing course, and that they must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition. **Candidates must send their portfolio to the Registry by 20th October 2000.**

### *Jazz*

detailed audition requirements will be sent from the Registry in mid-October. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). **Jazz composers must send their portfolio to the Registry by 20th October 2000.**

### *Conducting*

entrance auditions for orchestral (not choral) conductors are held in February 2001 for entry in the following September. Detailed audition requirements will be sent from the Registry in mid-January. **The closing date for the receipt of applications is 8th January 2001. Auditions take place in London only.**

### *Choral Direction*

entrance auditions are held in early March 2001 for entry in the following September. Candidates rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of their own choice. Candidates may be required to sight-sing and aural ability may be tested.

Keyboard skills are not required. **The closing date for the receipt of applications is 8th January 2001. Auditions take place in London only.**

### *Other subjects (Classical Accordion, all Historical Performance instruments)*

two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

## Research candidates

**The closing date for receipt of PhD applications is 15th January 2001.**

## Notification of Results

The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates placed on the reserve list as soon as we have any further news. Candidates who accept a place elsewhere or do not wish to be kept on the Academy's waiting list should write to the Admissions and Examinations Officer.

All offers made are conditional upon the candidate achieving the educational and language requirements on page 48.

Your  
Audition



# Entry qualifications

## Undergraduate (BMus)

### Age

17 at the time of registration (but see below – Special Admissions).

### Entrance standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. There is no formal minimum standard in keyboard skills, but an Associated Board Grade 5 minimum is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

### Academic qualifications (UK & Ireland)

Normally at least two A-level passes including:

- i) A or B grade in Music
- ii) normally B or C in at least one other A-level subject
- iii) a good pass in GCSE European language is desirable.

Scottish candidates require a B-grade and at least four C-grade passes in Highers, and Irish candidates require a B-grade and at least four C-grades in the Leaving Certificate.

### Other qualifications

- i) the University of London's 'double' A-levels in Music will satisfy the two A-levels requirement
- ii) Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one A-level pass in Music
- iii) a pass at AS-level counts as a half A-level.

### Academic qualifications (International)

International candidates may verify the acceptability of their qualifications with the Assistant Registrar, but should remit copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

### Special Admissions

Sympathetic consideration is given to:

- i) those below the normal minimum age (but not below 16)
- ii) other gifted candidates who lack the normal minimum academic qualifications.

## Postgraduate Programmes

### Age

Normally 21 by 31st December in the year of entry.

### Entrance standards

At least equivalent to a recognised music diploma in the Principal study.

### Academic qualifications

Candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

## Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at [www.ram.ac.uk](http://www.ram.ac.uk).

## English Language Requirements for International Students

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are: BMus (6.5); MMus (7.0); PGDip (5.0). Information on test centres can be obtained from the Registry. In countries where IELTS is not available, the Academy will accept TOEFL results as follows: BMus (550+); PGDip (500+); MMus (600+).

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses are compulsory for all students who fail to satisfy the minimum English-speaking requirement.

A handbook for international students is available from the Registry and gives many useful hints.





# Tuition fees

Fees for full-time courses for 2001-2002 have not yet been fully determined. As a guide, inclusive fees for 2000-2001 are as follows. Fees for Musical Theatre students are given in the separate Musical Theatre prospectus.

## Home and EU students

Home fees are subsidised by the UK government

BMus	£1050 (subject to LEA means testing)
Postgraduate Performance Course	£4,200
MMus	£4,600
Research (MPhil, PhD)	£2,700

## Overseas (non-EU) students

All courses (except Vocal)	£10,900
Vocal Studies (all courses)	£11,100
Channel Isles & Isle of Man	£7,581
Research (MPhil, PhD)	£6,000

Students recruited from Japan and Korea, who attend auditions organised by the Academy's local agents, will pay higher charges in Year 1 in order to help defray the Academy's overall audition costs. These costs will be notified to the students when the Academy makes its formal offer of a place.

## Other Fees

Application Fee	£50
Late Application Fee (UK auditions, in addition to the above)	£10
Application Fee for US audition	£120 sterling
Application Fee for Japan and Korea: varies according to country. Please refer to local audition co-ordinator.	

## UK Local Authority awards & grants

Students resident in the UK who gain entry to the BMus Programme may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the student's LEA. Discretionary awards may be available for the Postgraduate Performance and MMus Programmes. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to your LEA as early as possible following acceptance by the Academy.

## EU Students: BMus Programme

Provided that the normal requirements are satisfied (as for British students), EU students gaining entry to the BMus Programme may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the Education Authority in which the Academy is situated (City of Westminster). Full details are available from the Registry.

## Payment of Tuition Fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees for UK/EU undergraduate students are due by 1st September before the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. UK/EU postgraduate students will be asked to pay in advance a deposit of 15% of the full year's tuition fee by 10th April 2001.

In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for overseas students are payable in advance, and a deposit of 25% of the full year's tuition fee is required by 10th April 2001, the balance to be paid before 1st September 2001. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance and Personnel by 1st August 2001.

## Bursary Applications

Bursary applications must be lodged by 31st January 2001 (application forms are available from the Registry). Bursary funds are limited, and assistance is more readily available to postgraduate and full-fee paying students.

## Associated Board International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. Please see page 33 for full details.

## Termination of Studentship

Students withdrawing from Academy courses will not be entitled to a refund of fees for any part of the academic year not in attendance. In any event, students may not withdraw from their studies without one full term's notice.

## Certification of Fees

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

## International Students

Fees for international students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been ordinarily resident in the UK for a minimum of three years before 1st September of the year in which the course commences. Foreign (non-EU) nationals do not qualify for UK/EU status through residence in an EU country except the UK. However, students of the European Economic Area (EEA: Norway, Iceland and Lichtenstein) who are ordinarily resident in an EEA country may claim home fee status if they are EU nationals or have parents who are EU nationals. Students will be asked to indicate their fee status (in the appropriate box) on the application form. If offered a place, students will be told the conditions on which the offer is made, including the Academy's opinion of their fee status. In cases of doubt or potential disagreement the Registrar should be informed immediately. The Academy reserves the right to amend or withdraw an offer if the perceived conditions of an offer subsequently prove to be incorrect. Arrangements to obtain a visa to study at the Academy must be made in good time. The Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

## USA Students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Registrar will be glad to assist students applying for funds through the GSL programme.



# Former students

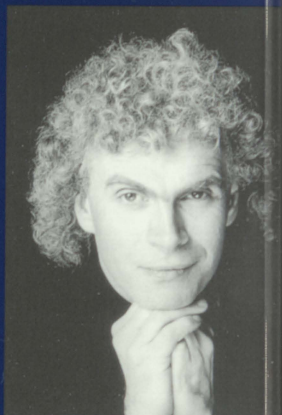
Many famous musicians – singers, players, conductors and composers – have studied at the Academy. Some have returned as teachers to stimulate new generations of musicians, and others have settled world-wide and become leaders in their chosen branch of the music profession.

Amongst the Academy's most distinguished alumni are Sir John Barbirolli, Sir Arnold Bax, Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Denis Brain, Sir Clifford Curzon, John Dankworth, Lesley Garrett, Evelyn Glennie, Dame Myra Hess, Richard Hickox, Sir Elton John, Philip Langridge, Dame Felicity Lott, Dame Moura Lympany, Joanna MacGregor, Nicholas Maw, Michael Nyman, Sir Simon Rattle, Jean Rigby, Sir Arthur Sullivan, Dame Eva Turner, Christopher Warren-Green and Sir Henry Wood.

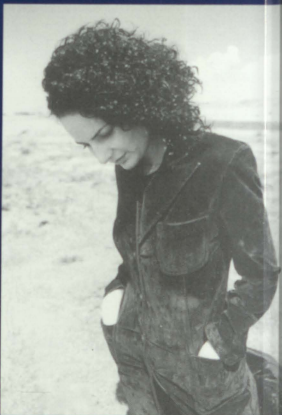
Here's a selection of professionals who have graduated from the Academy in recent years. There are many more who don't appear here.



Dame Felicity Lott



Sir Simon Rattle



Joanna MacGregor



Michael Nyman

► Jeanette Ager (95) mezzo soprano ► Ken Aiso (95) violin, *English Chamber Orchestra* ► James Albrektson (94) principal oboe, *Gothenburg Opera*  
 ► Richard Alsop (95) double bass, *English National Opera* ► Gary Arbuthnot (96) flute ► Mark Ashford (94) guitar, *BBC Radio 2 Young Musician of the Year, 1996*  
 ► Oliver Ashmore (90) composer & musical director, *West End* ► Robert Ault (91) sub-principal clarinet, *English National Opera* ► Jonathan Ayerst (94) piano  
 ► Rachel Beckles Willson (89) piano ► Emma Bell (98) soprano; winner, *Kathleen Ferrier Award 1998* ► Mark Bennett (91) violin ► Richard Berry (94) co-principal horn, *English Chamber Orchestra* ► Catherine Beynon (92) principal harp, *Royal Danish Orchestra* ► Emily Beynon (91) principal flute, *Royal Concertgebouw Orchestra* ► Radek Boschetty (90) music producer, *BBC* ► Richard Bourn (93) fourth horn, *Hallé Orchestra* ► John Bradbury (90) principal clarinet, *BBC Philharmonic* ► Sarah-Jane Bradley (92) viola ► Christopher Brannick (87) percussion ► Claire Briggs (87) principal horn, *City of Birmingham SO* ► Alan Brind (91) violin ► Sarah Burnett (93) bassoon ► Ruth Byrchmore (91) composer ► Rosalind Cabot (93) principal viola, *Northern Ballet* ► Andrew Canning (90) organist, *Uppsala Cathedral, Sweden* ► Helen Callus (90) viola ► Bridget Carey (87) viola, *Kreutzer Quartet* ► Colm Carey (94) recitalist & organist, *HM Chapel Royal Tower of London* ► Graham Caskie (91) piano ► Tim Cawley (98) *Young Jazz Musician of the Year 1998* ► Terence Charleston (89) harpsichord  
 ► Nigel Clarke (87) composer ► Richard Clews (88) third horn, *London SO* ► Mark Coates-Smith (92) viola, *Irish Chamber Orchestra* ► Katharine Constable (88) second flute, *English National Opera* ► Celia Craig (91) cor anglais, *Bournemouth SO* ► Simon Crawford-Phillips & Philip Moore (98) piano duo; winners, *International Schubert Competition 1998 & Ensemble Award, Royal Over-Seas League 1999* ► Colin Currie (98) percussion ► Neil Davies (90) bass ► Laura Donoghue (92) cello, *London Philharmonic Orchestra* ► Bethan Dudley (90) soprano ► Richard Dubugnon (97) composer ► Rhona Duncan (95) violin, *Malmö SO* ► Aidan Eardley (95) cello, *BBC National Orchestra of Wales* ► Mark Eden & Christopher Stell guitar duo ► Sam Elliot (98) tuba, *Scottish Opera*  
 ► Emperor String Quartet ► English Guitar Quartet ► Patrick Evans (90) principal viola, *Athens Kameralta* ► Kevin Field percussion, *Bournemouth SO*  
 ► Martin Field (93) bassoon ► Galliard Wind Ensemble ► Rumon Gamba (98) assistant conductor, *BBC Philharmonic* ► Ben Gant (96) trumpet ► Christian Garrick (94) jazz violin ► Esther Geldard (92) viola ► Antigoni Goni (92) guitar ► Adam Gorb (89) composer ► Rachel Gough (88) principal bassoon, *London SO* ► Christopher Gould (95) piano ► Gould Piano Trio (91) ► Julia Graham (95) cello, *BBC SO* ► Andrew Gunn (93) cello ► Robin Haggart (95) co-principal tuba, *Royal Liverpool Philharmonic* ► Rustem Hairutdinov (94) piano ► Aled Hall (95) tenor ► Michael Hall (99) conductor in residence, *Winnipeg SO*  
 ► Gareth Hancock (92) piano ► Dominic Harlan (97) piano ► Caroline Harrison (87) co-principal viola, *BBC SO* ► Benjamin Harte (98) violin ► Jonathan Hartley (94) violin, *Royal Opera* ► Daniel Hope (95) violin ► Clare Howick (92) violin ► Katherine Hunka (96) violin ► Joel Hunter (97) sub-principal viola, *BBC Scottish SO* ► Glen Inanga & Jennifer Micallef winners, *Schubert International Competition for Piano Duos* ► Aled Jones (90) singer/actor ► Peter & Zoltan Katona (97) guitar duo ► Geza Kayser (91) principal second violin, *Kwa-Zulu Philharmonic Orchestra* ► Andrew Keeping (91) guitar ► Gillian Keith (99) winner of *Kathleen Ferrier Award 2000* ► Jonathan Kelly (91) principal oboe, *City of Birmingham SO* ► Freddy Kempf (99) prize-winner, *Tchaikovsky Piano Competition*  
 ► Elizabeth Kenny (90) lute ► James Kirkby (87) piano ► James Knight (97) *Young Jazz Musician of the Year, 1997* ► Josephine Knight (91) principal cello, *BBC Scottish SO* ► Mari Kumamoto (86) piano and broadcaster ► Carys-Anne Lane (90) soprano ► Richard Lannoy (96) film composer ► Carmine Lauri (93) violin, *London SO* ► Mark Lebrocq (91) tenor ► Leopold String Trio ► Simon Lepper (98) piano ► Clare Lintott (91) horn ► Constantin Lifschitz (97) piano  
 ► Cedlie Loken (95) principal flute, *Royal Swedish Opera* ► Nicola Loud (96) violin ► Graham Mackay-Bruce (97) musical theatre ► Christopher Maltman (95) baritone ► Andrew Marzke (87) violin ► Paul Marleyn (91) cello ► Kenta Matsumi (94) viola ► Richard May (89) cello ► James Maynard (99) second trombone, *London SO* ► Alison McGillivray (95) baroque viola ► Katharine McGillivray (94) baroque cello ► Lorna McGhee (99) flute ► Geraldine McGreevy (95) soprano; winner of *Kathleen Ferrier Award 1996* ► Christopher McShane (89) principal tuba, *BBC Scottish SO* ► Amos Miller (95) trombone  
 ► Douglas Mitchell (90) second clarinet, *Royal Philharmonic Orchestra* ► Graham Mitchell (98) double bass, *The Philharmonia* ► Chi-Yu Mo (96) second clarinet, *London SO* ► Mobius chamber music ensemble ► Nicolae Moldoveanu (94) principal conductor, *English Sinfonia* & conductor of other major orchestras ► Gabriela Montero (94) piano; prize-winner, *13th Warsaw Chopin Competition* ► Maxine Moore (96) sub-principal viola, *Royal Liverpool Philharmonic* ► Richard Moorhouse (92) assistant sub-organist, *St Paul's Cathedral* ► Stephen Morris (91) violin ► Catrin Morris-Jones harp ► Paul Moylan (90) double bass ► Simon Mulligan (95) piano ► The Musicke Company ► Paul Murphy (88) conductor, *Birmingham Royal Ballet* ► Makoto Nakura (93) marimba ► Mary Nelson (97) soprano, *English National Opera* ► Elizabeth Neville (95) cello, *BBC Philharmonic* ► Mark O'Brien (91) bass clarinet, *City of Birmingham SO* ► Hallfridur Olafsdóttir (91) principal flute, *Iceland SO* ► Martin Owen (96) principal horn, *Royal Philharmonic Orchestra* ► Onyx Brass ► Charlotte Page (93) Christine, *'Phantom of the Opera' (West End)* ► Daniel Pailthorpe (88) principal flute, *English National Opera* ► Roxanna Panufnik (89) composer ► Daniel-Ben Pienaar (97) piano ► Ashan Pillai (92) viola ► Amanda Pitt (94) soprano ► Robert Plane (92) principal clarinet, *BBC National Orchestra of Wales* ► Duncan Prescott (87) clarinet ► Ian Price (97) prize-winner, *Perrier Young Jazz Musician of the Year 1999* ► Alwynne Pritchard (93) composer ► Alison Procter (90) piano ► QuintEssential Cornet & Sackbut Ensemble ► Mark Radcliffe (90) baroque oboe ► Sophia Rahman (92) piano ► Ann Rankin (94) cor anglais, *Hong Kong Philharmonic* ► Catherine Rattray (97) third horn, *Birmingham Royal Ballet* ► Harriet Rayfield (93) violin, *London SO* ► Augusta Read Thomas (89) composer ► Christine Roberts (94) clarinet  
 ► Simon Roberts (92) tenor ► Jane Rogers (91) baroque viola ► Ben Rogerson (95) cello, *RTE Orchestra* ► Joanne Rozario (93) principal clarinet, *Kwa-Zulu Philharmonic Orchestra* ► Gary Ryan (91) guitar ► Adam Saunders (91) composer ► Dominic Saunders (90) piano ► Richard Saxel (98) member, *Piano Circus* ► Jan Schmoek (92) violin, *Angel Piano Trio* ► Ruth Scott (93) principal oboe, *English National Opera* ► Dominic Seldis (92) principal double bass, *BBC National Orchestra of Wales* ► Emma Selway (92) mezzo-soprano ► Katharine Shave (89) violinist ► Peter Sheppard (89) violin ► Philip Sheppard (92) cello  
 ► David Gordon Shute (97) tuba ► Rachel Simms (95) bassoon ► Iain Simcock (89) musical director, *Collegium Musicum de France* ► Nicholas Skilbeck (88) musical director ► Anna Sliwa (97) prize-winner, *1998 Warsaw International Harpsichord Competition* ► Gareth Small (93) associate principal trumpet, *Hallé Orchestra* ► Zoe Smith (90) piano ► Ashley Solomon (91) baroque flute & recorder ► Julia Staniforth (91) bassoon ► Zoe Solomon (90) piano ► Karen Stephenson (94) principal cello, *BBC Concert Orchestra* ► Hans-Peter & Volker Stenzl (90) piano duo ► Peter Sulski (91) viola ► Andrew Sutton (94) horn ► Matthew Taylor (89) composer ► Tetra Guitar Quartet ► Anna Tilbrook (97) piano ► Marcus Tilt (94) music director, *West End* ► Lee Tsarmaklis (91) principal tuba, *Royal Philharmonic Orchestra* ► Neil Varley (91) accordion ► Ilan Volkov (96) assistant conductor, *Boston SO* ► Gregory Walmsley (89) co-principal cello, *Orquesta Sinfonica de Sevilla* ► Ashley Wass (98) winner, *London Piano Competition 1998* ► Andrew Watts (91) counter-tenor ► John Webb (94) composer ► Simon Webb (92) cello, *London Philharmonic Orchestra* ► Susannah Webb (94) violin, *Queensland Philharmonic* ► Andrew West (87) piano ► Martin West (95) resident conductor, *English National Ballet* ► Emily White (88) piano ► Mark Wigglesworth (89) conductor ► Huw Williams (94) sub-organist, *St Paul's Cathedral* ► Nicole Wilson (97) violin, *London SO* ► Tien Yang (95) prize-winner, *1998 Warsaw International Harpsichord Competition* ► Christopher Yates (88) principal viola, *City of Birmingham SO* ► Lucy Yendole (92) viola, *Royal Opera* ► Fabio Zanon (93) guitar





The purchase and renovation of 1-5 York Gate, adjacent to the Academy, has provided outstanding new rehearsal and practice facilities



University of London Senate House  
Malet Street, London WC1E 7HU

King's College London  
The Strand, London WC2R 2LF

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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# ROYAL ACADEMY OF MUSIC



A full member of  
the University of London



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